

APRIL 19, 1952

MOTION PICTURE HERALD

**"COMPO SHOULD SET UP
ARBITRATION BOARDS"**

— *Al Lichtman*

**FCC LIFTS TV BARS,
SETS 2,053 CHANNELS**



**"Aggressive Showmanship"
Is Warner Sales Slogan**

REVIEWS (In Product Digest): CARBINE WILLIAMS, THE HALF-BREED, OUTLAW WOMEN, WALL
OF DEATH, TOMORROW IS TOO LATE, THE YOUNG AND THE DAMNED

Entered as second-class matter January 12, 1931, at the Post Office, at New York City, N. Y., under the act of March 3, 1879. Pub-
lished weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: \$5.00
a year in the Americas, \$10.00 a year Foreign. Single copy, 15 cents. All contents copyrighted 1952 by Quigley Publishing Company, Inc.



THE SIGN OF M-G-MUSICALS

(All Technicolor)

"THE GREAT CARU\$O"

"\$HOW BOAT"

"AN AMERICAN IN PARI\$"

Academy Award Winner

"\$INGIN' IN THE RAIN"

Packing 'em in at Music Hall and nationwide.

Says LIFE MAGAZINE in
its April 14th issue, in a three
page, full color section
devoted to M-G-Musicals:
"Leading the parade is
M-G-M."



And Now Another Tuneful, Terrific
Titillating TECHNICOLOR M-G-MUSICAL!

"\$KIRTS AHOY!"

What a decoration →
for Decoration Day!
Book it now for
holiday joy!



M-G-M presents "SKIRTS
AHOY!" starring Esther
Williams • Joan Evans • Vivian
Blaine • Barry Sullivan • Keefe
Brasselle • Billy Eckstine • with
The De Marco Sisters • Dean
Miller • Color by Technicolor
Written by Isobel Lennart
Music by Harry Warren
Lyrics by Ralph Blane
Directed by Sidney Lanfield
Produced by Joe Pasternak



There's Big Warner
on the

ABOARD THE TER

Mara

THE TREASURE! THE TEMPTATION!

STARRING

**ERROL RUTH
FLYNN ROMA**

WITH
RAYMOND BURR · PAUL PICERNI · RICHARD

SCREEN PLAY
ROBERT CABAL · HENRY MARCO · N. RICHARD

MUSIC BY

**Excitement
way to you...**

ROR-SHIP CALLED

Maru

THE TROPICS! THE TABU!

N

RD WEBB · DAN SEYMOUR · GEORGE RENAVENT
BY PRODUCED BY DIRECTED BY
RD NASH · DAVID WEISBART · GORDON DOUGLAS

MAX STEINER



HERE'S THE LINE

THAT'LL HAVE 'EM
LINING UP FOR YOU!



The "Cheaper By The Dozen" Family is Back!

in the
Book-of-the-Month Best Seller

Belles On Their Toes

TECHNICOLOR

JEANNE CRAIN • MYRNA LOY • DEBRA PAGET • JEFFREY
HUNTER • EDWARD ARNOLD in **BELLES ON THEIR TOES**
Technicolor with Hoagy Carmichael • Barbara Bates
Verna Felton • Produced by SAMUEL G. ENGEL • Directed by
HENRY LEVIN • Screen Play by PHOEBE and HENRY EPHRON

There's No Business Like **20** Century-Fox Business!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 187, No. 3

April 19, 1952



Pooling Operations

THE suit filed April 2 in Terre Haute, Indiana, by the Department of Justice against five theatre companies may have started another chain reaction which would have wide effects in exhibition. The Government charges an illegal elimination of competition between first run theatres because the defendants jointly operated the houses and pooled the profits.

It will be interesting to see how the Government attempts to prove the assertion made by Mr. J. Howard McGrath, then the Attorney General, that the pool "deprived the public of the benefits which flow from free competitive enterprise." Mr. H. Graham Morison, assistant attorney general in charge of the anti-trust division, pointed to the case as a demonstration of the "Government's determination to resist the re-creation of practices which we believe were outlawed in the anti-trust suit against the defendants in the well-known Paramount case."

The Department of Justice has declined to comment on an aspect of the situation of wide interest in the business—whether joint buying and booking arrangements are legal or not. Apparently the Government feels that the combination of joint operation and pooling of profits is illegal but a Department of Justice spokesman merely commented, "I can't say what our stand would be in a case where the theatre owners only do one or two things cooperatively."

As long as the Department of Justice continues to be so interested in motion picture exhibition, the possibility of a case being filed against a buying and booking combine cannot be excluded. In any event it is obvious that such combines must operate on a policy which does not discriminate against any of the members and also does not apply any pressures to encourage theatres to join or sanction against theatres which resign from the group.

■ ■ ■

Ex-Red's Problem

THE dilemma faced by former members of the Communist party—within or without the film industry—is a difficult one. If they keep silent about their previous affiliations, they run the risk of having them come out later under more embarrassing circumstances. On the other hand, if they wish to reveal their past, there is the problem of how best to do it in a way that will establish their present loyalty without bringing into question their level-headedness.

A hard problem is made even tougher by the attitude of the House Un-American Activities Committee that a "friendly" witness should not only admit his own connections with subversive organizations, but must name others whom he knew in them.

Ingrained in most people is a dread of being called an informer and also a feeling that we should not be the judge of other people. In some countries even today these fears are carried to such an extreme that legitimate governmental investigative activities are circumscribed. Fortunately in America the basic tradition is that the Government is on the side of the citizens, out to protect the rights of all and not tyrannize or oppress.

A distinguished motion picture and stage director, Mr. Elia Kazan, recently has considered this basic problem. After a period of indecision, he became a "friendly" witness. In testimony given in January, but just released, he admitted he had been a member of the Communist party from the summer of 1934 to the late winter or early spring of 1936. Last week he gave further testimony, naming men he considered Communists at the time he was a member of the party.

WHEN the House Committee in Washington released his testimony, Mr. Kazan issued a statement to the press which was published in full on April 12th in the *New York Times* as a paid advertisement. Mr. Kazan said in part, "To be a member of the Communist Party is to have a taste of the police state. It is a diluted taste but it is bitter and unforgettable. It is diluted because you can walk out." The director explained that he did not speak out sooner because he was concerned with the good reputation of others who may have had, in their youth, experiences similar to his and also because he feared that it was being "un-liberal" to attack the holding of any views by an individual, even Communist views. Both lines of reasoning he rejects now.

Mr. Kazan reaffirmed his intention to make pictures and direct plays that defend "a free speech, a free press, the rights of property, the rights of labor, racial equality, and above all, individual rights."

As difficult as the problem is, Mr. Kazan and others have shown that it can be dealt with effectively. So far as the industry is concerned, it is very desirable that any other individuals in prominent positions who have had previous Communist affiliations should publicly disavow them and pledge their present loyalty. The culpability, if any, of an individual for past actions is not a matter for the public to judge.

In Mr. Kazan's words, "Secrecy serves the Communists." It also serves those who would, even with good motives, strike at particular films and the industry as a whole.

■ ■ ■

Q That all is not well economically in TV was emphasized recently by Mr. Jack Lait, editor of the *New York Mirror* and syndicated columnist. He wrote, "The television boom is going boom. Many big sponsors have quit and more are about to cancel. These find that the costs are excessive and the sales results cannot catch up with them." The ultimate addition of twenty times as many stations as at present will not necessarily solve the problem. TV time costs will continue to skyrocket. This whole economic approach raises questions as to just how formidable television's ultimate competition against the motion picture is really going to be. Unless TV can sell goods more effectively than any other medium, and at reasonable cost, it will not be able to hold big national advertisers. Without them television would be able to afford fewer star names and the entertainment quality of programs would be affected adversely.

■ ■ ■

Q The risk run by exhibitors who show films not approved by the industry's Production Code Administration was emphasized recently by a spokesman of the Federal Narcotics Bureau, Mr. Ernest M. Gentry, who said some films (all without PCA seals) now in circulation were helping to spread dope addiction among children.

Letters to the Herald

Salesmanship

TO THE EDITOR:

A piece in the current issue of *Fortune Magazine* provocatively titled "Why Do People Buy" and imposingly billed as the "first in a series of articles based on the proposition that despite what economists say, people buy because they are sold," pithily propounds the ensuing thesis.

"Defining salesmanship, as *Fortune* has defined it, as everything that contributes to the salability of a product from the time it is conceived until it is finally used up or worn out, the business man must practice salesmanship as he never has practiced it before."

Something, methinks, for picture business anno 1952 to chew on.—**MORRIS ALIN**, *Universal Pictures Company, Inc., New York*.

BIG Screen Pictures

TO THE EDITOR:

Last night I played a picture produced by MGM called "The Man With a Cloak". . . . During the week I had seen a half-dozen other pictures of all types in the city and on my own screen. I'd also looked at some TV.

As I sat in my theatre last night watching the picture an idea flashed into my head that I believe is worthy of note by the producers of theatre motion pictures.

As I watched "The Man With a Cloak," I couldn't help but realize that here I was viewing a picture that had all the earmarks of a TV production. . . . there isn't a scene in the picture that was made with the idea of the magnitude and scope of the theatre screen. . . . it is all shots of a few people, a bit of a room for background, a doorway, a table for two in a bar, etc.

What Hollywood must first consider in all productions, now that we have TV plays to compete with, is first of all this question. . . . "Can this picture be made to fully utilize the magnitude and scope of the giant motion picture screen?" . . . If motion pictures expect to compete with cheap corner-of-a-room sets seen in TV Plays, then motion pictures must be made to fully utilize that which the theatre has and TV has not. . . . the huge screen. . . . at least to the point where in every picture shots are worked in that take a large screen for their reproduction.

People returning to the theatre after being saturated with home TV while paying for the sets, are the first to notice the bigness of the motion picture in the theatre as a

result of having seen nothing but a tiny 20-inch picture for so long. However, when they do return and find the picture made up of scenes that tend to give no illusion of bigness while looking like typical TV play scenes, the theatre has lost its opportunity to recapture a lost fan.

Theatre motion pictures are big. . . . home TV is tiny. . . . let's put bigness in all pictures. . . . at least for one scene anyway. . . . and always remember in production the intent of the production. . . . for theatre showing on a giant screen. . . . make every picture with the idea of presenting magnitude and scope. . . . keep the two-people-at-a-table shots out of the theatres. . . . substitute closeups, and put enough long shots in all features to utilize the big screen in the theatre. — **LARRY WOODIN**, *Arcadia Theatre Company, Wellsboro, Pa.*

Talent Search

TO THE EDITOR:

I believe that we should have a nationwide talent search annually. This talent contest could first be held in the local theatre with the finals in each state held in the capital or key city. The winners from each state then should enter the national finals with the winner or winners given a screen test at one or more of the Hollywood studios, in radio and television. The contest should be put on locally with the cooperation of the local exhibitor organization with a Hollywood talent scout or director present at the state and national finals.

In other words, instead of the talent coming to Hollywood to take their chances of making good, Hollywood would come to the talent. — **CLARENCE GOLDBER**, *Civic Center Theatre, Great Falls, Mont.*

Make More Abroad

TO THE EDITOR:

More high budget, American financed, color pictures with American casts should be made in foreign lands. "African Queen" and "King Solomon's Mines" are good examples of audience response.—*Hollywood producer.*

Audience Discovery

TO THE EDITOR:

New faces and talent should be discovered by audiences and not be forced upon the public. They should be slowly nursed along in smaller parts—then let the public demand more of them.—*Hollywood director.*

New Star Appeal

TO THE EDITOR:

I cannot criticize the system directly as I do not know what methods are used for deciding who is star material but there is something wrong because the larger number of new stars are not getting their "appeal" over to the public the way the old-timers do. Just check the names of the winners in the last box office poll. I do know the producers cannot pick out a subject they think is great, train him (or her), spend thousands on him telling the public how wonderful he is and make the public believe it, because the public has a mind of its own and if that old appeal is there, they'll know it.

I checked for lack of cooperation on this because that is probably where the fault lies. An exhibitor cannot hail a great new star before he has ever been in a picture. We have to wait and see if he is as good as the advertising says. Do the producers keep their ear close enough to the people who are paying to see their pictures and listening for the players the audiences are asking about? Do the stars feel grateful for the public's support or do they think the public should be grateful for the opportunity of looking at and listening to them on the screen? Sometimes it shows. — (**MRS.**) **ELAINE S. GEORGE**, *Star Theatre, Heppner, Ore.*

Support COMPO

TO THE EDITOR:

Continued and greater support of COMPO by exhibitors, distributors and stars will greatly benefit our industry at large.—**THOMAS JAMES**, *Comet Theatre, St. Louis, Mo.*

Budget and Box Office

TO THE EDITOR:

Higher budgets do not assure good box office! More pictures should be made resulting in a larger percentage of good box office films.—**HARRY LAMONT**, *Lamont Theatre Service, Albany, N. Y.*

Not All in Color

TO THE EDITOR:

Not all subjects lend themselves to color product. In many cases the additional cost would not increase the entertainment or pictorial value. However, more color pictures could be produced profitably than are now being made.—*Hollywood producer.*

MOTION PICTURE HERALD

April 19, 1952

TRADE practice role for COMPO is urged by Lichtman Page 13

TV gallops off in all directions as FCC lets down bars Page 14

TERRY RAMSAY Says—A column of comment on matters cinematic Page 24

MGM invites 100 exhibitors to Hollywood to see product Page 26

KAZAN admits Red party membership but says he quit in 1936. Page 28

JOHNSTON sees a bright future for motion picture industry Page 28

KALMENSON at Warner meet asks continuous selling performance Page 29

BRITISH TV showing of "Mourning" opens way to bookings Page 30

INDUSTRY eyes all on arbitration parley, set for April 22 Page 31

PARAMOUNT reports net profit for the year of \$5,459,273 Page 31

WESTERN winners of "Fame" awards receive their scrolls of honor Page 39

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 40

LARNED, Kan., goes all out to honor John A. Schnack, exhibitor Page 41

ITALY now one of best foreign markets, Aboaf reports after trip Page 45

SERVICE DEPARTMENTS

Film Buyer's Rating Page 54

Hollywood Scene Page 35

In the Newsreels Page 45

Managers' Round Table Page 47

People in the News Page 34

Short Product at First Runs Page 53

What the Picture Did for Me Page 52

IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1321

Advance Synopses Page 1322

Short Subjects Page 1323

The Release Chart Page 1323

Developments and trends that shape the motion picture industry's future.

► Production and exhibition costs are still a matter of major concern with the companies, despite progress made in the last couple of years towards bringing them down. The still serious situation was pointed up in two places this week: In Hollywood, Paramount announced acquisition of 50 per cent interest in Vistascope, an invention which permits miniature sets to be used as backgrounds; and in Atlanta, Twentieth Century-Fox's Al Lichtman suggested consideration of increased admission prices.

► Those concerned with censorship and with factors likely to engender it should note the flood of strong complaints by the press and public against the way TV relayed the Easter atmosphere in New York into the living rooms. Major criticism was against the cameras picking up the antics of the tasteless and vulgar exhibitionists and merchants seeking free plugs for their wares.

► It is likely that the matter of settling the cost aspect of arbitration will not be too difficult. Though Theatre Owners of America suggested a \$25,000 administrator, while Allied proposed an "inexpensive" system, the former group has indicated that its suggestion was made merely as a basis for future discussion.

► The final answer has not yet come forth on what extent a televised sporting event—to theatres or homes—affects the box office. But this week, the Chicago area was blacked out for televising the Sugar Ray Robinson-Rocky Graziano fight into private homes, and the advance sale was reportedly excellent.

► Lifting of the freeze on new television stations, and the prospect of 2,053 new TV outlets in more than a thousand communities, is a long-

range threat to the motion picture, if any threat at all. Only a handful of stations will go on the air this year. Hearings in cities where there is competition for allocated channels will drag on for months and possibly even longer, since the Federal Communications Commission is short-staffed. There is a question, too, how readily the public will take to spending another \$10 to \$50 for adapters to bring in signals transmitted in the ultra high frequency bands. Certainly, in a case like New York, where there will be only one commercial UHF station, the audience will be very limited. There have been no applications for this channel.

► With the Goldwyn feature on Edward R. Murrow's "See It Now" show on CBS-TV such a pronounced success, look for other studios to follow suit. The feeling is that behind-the-scenes documentaries make fine material for promoting a feature on the air without giving it away in advance.

► The confused Communists-in-Hollywood problem will not be helped by a report read Wednesday at the Daughters of the American Revolution convention in Washington, D. C. Speaking for the D.A.R.'s motion picture committee, chairman Caroline White Settle-mayer of New York reported "subtle Communistic propaganda has crept into certain pictures and we should be alert to such attempted influence."

► The importance of giving special attention to the press in the overall and continuing public relations programming is again emphasized by MGM in a second full-page ad to be inserted in *Editor and Publisher*, trade publication, in the near future. The ad will be captioned "no commercials", implying that motion pictures do not compete with the newspapers for advertising revenue. The ads complement recent meetings between MGM executives and editors and publishers of the Gannett newspaper chain.

► Has it occurred to anybody that none but a rock-solid business could weather the weather we've had?

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20, Telephone Circle 7-3100; Cable address "Quigpubco, New York". Martin Quigley, President; Red Kann, Vice-President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone, GRanite 2145; Chicago, 120 So. LaSalle St., Urban Farley, advertising representative, Telephone, FIanical 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, International Motion Picture Almanac and Fame.

This week in pictures



By the Herald

SOME OF THE MANY personalities in New York's social, screen, stage, radio, and political life who attended the opening at the Capitol, New York, of Paramount's "My Son, John." In array are Dorothy Schiff, publisher; Barney Balaban, Paramount president; Mrs. Balaban; and A. W. Schwalberg, Paramount distribution chief.

GEORGE SIDNEY, MGM director who has completed "Scaramouche," has been in New York seeing plays and conferring at the home office. President of the Screen Directors Guild, Mr. Sidney predicted that because it has talent and technicians Hollywood would become the television capital.



A. JACK SHUMOW has been appointed midwestern sales manager for Lopert Films. He was formerly branch manager for Warners in Chicago, and before that was with Loew's, Inc.



ROBERT BENJAMIN, United Artists, executive and attorney, last week was elected chairman of the United Jewish Appeal amusement division, in New York. He succeeds Samuel Rosen.



ON TOUR, above. Susan Cabot, who has been touring key cities for openings of Universal's "The Battle at Apache Pass," is welcomed at Cincinnati by N. G. Shafer, general manager of Mid-States Theatres, left; E. J. Riesenbeck, manager of the Keith's Theatre; and Mike Spanages, advertising, publicity, exploitation chief for that house and the Capitol.



Photos by the Herald



By the Herald

AMERICO ABOAF, foreign sales manager for Universal-International, as he reviewed for trade writers, Monday, at the New York home office, the results of his seven week tour of western Europe, and offered his summation of the situation there. See page 45. Mr. Aboaf, in general, believes that new restrictions and competitions in some markets will be offset by gains in others.

"GOOD ENTERTAINMENT Comes to You on Kodak Film." Over this slogan, on three panels 18 by 60 feet, and costing \$9,000, are three scenes of the film industry—editing, on the set, at the theatre—in a colorama at Grand Central Terminal, New York. At the right, Fred Schwartz, center, representing the Organization of the Motion Picture Industry of New York, presents a letter of thanks to A. D. Johnson, Eastman advertising department, and K. W. Williams, left, Eastman photo illustration chief.



OPENING Warners' "Jack and the Beanstalk" in Newburyport, Mass., right, Shaye Cogan, center, film performer, visits with James O'Loughlin, left, manager of the Port Theatre; and Joe Liss, Warner circuit district manager.





DELIVERY ACCEPTED, left, of two Westrex sound recording trucks. The scene is at Djatinegara, Java, and the principals are M. Sudomo, PFN Film Studio technician; D. Van Spankeren, Westrex Indonesia manager; E. S. Gregg, Westrex vice-president and general manager, who presented the trucks; M. Dombra, technician; Rd. M. Harjoto, director of the government owned studio; Rd. M. Sutarto, production chief; and M. A. Goldrick, Westrex Far Eastern regional manager.



LOCATION VISIT, left, in Israel. Mr. and Mrs. William Dieterle, right, are welcomed at Lydda Airport by Albert de Matalon, Columbia representative. Mr. Dieterle is directing "Salome" for Columbia, and went to Israel for Biblical backgrounds.



ON THE TENTH ANNIVERSARY of Affiliated Theatres, Seth H. Field, vice-president, and Arthur K. Howard, right, president, are photographed at their offices in Boston. The buying combine now has 100 accounts, and in 1951 spent \$1,100,000 in film rentals. Mr. Howard, its founder, will be honored by associates at luncheon in Boston May 6.



MISS CLAUDE ARVELLE, left, winner of the "Miss Cinemonde," fan magazine contest in France, chats with Columbia general sales manager A. Montague, center, and vice-president A. Schneider, during her stay in New York. She was Columbia's guest in New York and Hollywood as part of her prize.

PART OF THE JOB, right, Aldo Ray, one of the touring kind of performer, helping his company open and market a picture, poses at the right in Oklahoma City, where he appeared in conjunction with the premiere of "The Marrying Kind." He is with Jules Serkovich, left, exploiteer; Dewey Gibbs, second from left, Columbia branch manager; and H. C. Federer, right, president of States Theatres.



COMPO TRADE PRACTICE ROLE LICHTMAN PLEA

Asks Support for Program to Conciliate All Types of Trade Problems

On the eve of the all-industry arbitration meeting, Al Lichtman, Twentieth Century-Fox distribution director and a member of the distributors' arbitration negotiating committee, proposed that the Council of Motion Picture Organizations enter the field of trade practices with the ultimate goal of setting up conciliation and arbitration panels.

Mr. Lichtman Monday addressed the fifth annual convention of the Motion Picture Theatre Owners and Operators of Georgia, which took place early this week at the Hotel Biltmore in Atlanta.

Mr. Lichtman said: "... **COMPO cannot be effective unless it has the unqualified support of all the component parts of this industry, and includes in its program, in addition to public relations which has been its sole aim up to the present, a regulation of trade practices. . . . All our problems under the heading of trade practices, such as competitive bidding, releasing systems, clearance, double bills, adequate number of prints, law suits, under-reporting of percentage engagements, can be remedied by an organization such as recommended here.**"

He added: "For the purpose of working out ethical trade practices distributors should join with the exhibitors and together these two groups could form a joint conciliation committee to be composed of representatives from distributors and exhibitors. . . .

"The men of the joint conciliation committee should be men of unimpeachable character, representing the highest type of manpower from both groups, in whom confidence would be so great that their recommendations would be accepted by their respective organizations. Through these parties we could set up arbitration boards."

No Reference to Present Arbitration Planning

Mr. Lichtman did not indicate how his remarks on trade practice disputes and arbitration tied in with the activity now going on in exhibitor and distributor circles to prepare for the final negotiations that may lead to a new arbitration setup. See page 31 for latest details.

(From Washington, Abram F. Myers, general counsel of Allied States Association, was the first to turn down Mr. Lichtman's proposals. Mr. Myers, who claimed he was speaking for himself and not officially

for Allied, said he would "hate to see COMPO endangered by bringing it into the trade practice field." He added that the organization's bylaws "carefully limited it to activities in the public relations field. . . . I shudder to think where opening COMPO to trade practices may lead us.")

The convention also heard from Mitchell Wolfson, president of Theatre Owners of America, and other guests included Gov. Herman Talmadge, Mayor William Hartsfield, Gael Sullivan, TOA executive director, Herman Levy, TOA general counsel, and a group of Hollywood stars who later left for the "Movietime Down South" tour in Alabama, Tennessee and Georgia. The second day of the gathering was given over to sittings of the grievance panel and general discussion of various problems in exhibition.

In his candid speech, Mr. Lichtman touched on many other matters. He blamed television for "99 per cent of the decline" of the film business. But if he painted television as the villain, he also saw the new medium as the savior of the industry.

See Theatre TV Giving Theatres New Prosperity

Mr. Lichtman said large screen theatre television, projecting programs impossible on home TV sets to supplement regular film programs, would give the industry "a prosperity the like of which they have never before enjoyed." He said demonstrations of 20th-Fox's Eidophor large screen TV would be held within the next few weeks in New York, and later "some of the greatest people in show business" will organize a production organization to create TV entertainment "the like of which have not been seen even in such wonderful entertainment palaces as the Music Hall in New York."

Before all this will take place, however, Mr. Lichtman called for continued improvement of product, better programming, making the theatres more attractive, reshaping advertising and exploitation techniques "in tune with modern merchandising," and "... perhaps increasing our admission prices to meet present day cost levels. . . ."

Mr. Lichtman also urged the merging of all exhibitor groups. "My recommendation to the exhibitors of America is that they unite," he said, "first among themselves, and then with all distributors to develop ethical trade practices. . . . We should have one strong national exhibitor organization. . . . This is possible because the big circuits are no longer affiliated with or controlled by the producing and distributing companies as they all have been ordered to be divorced."

Mr. Lichtman also voiced objection to the

way the film industry is "constantly legislated against and harassed by the various departments of the Government as well as by un-American censorship by the several states, not to mention the unfair censorship of such bodies as the Legion of Decency and other self-constituted censors."

Wolfson Describes Trade's Most Pressing Problem

Mr. Wolfson's address concerned itself mainly with discussing what he described as the industry's "three most important problems": Improved grosses through improved product; elimination of as many law suits as possible through arbitration; and the elimination or reduction to, "at most, 10 per cent" of the 20 per cent admissions tax.

"But problems on a national scale are not our sole causes of poor business," Mr. Wolfson said. "Exhibitors should, on frequent occasions, try to visit their theatres as strangers—pick them to pieces in their minds—and determine if something is lacking in courtesy, service, convenience, or comfort. The 'comforts of home' are no longer adequate; we've got to give our patrons more."

Mr. Levy dwelt mainly on arbitration, hailing the April 22 meeting with the distributors as one of the most important events in the history of the industry, and placing on distribution "perhaps the greatest degree of responsibility and obligation" during the sessions. Mr. Levy added that the greater the scope of the arbitrable subjects, the greater the appeal of arbitration for exhibitors.

Sees Speedy Settlements Through Arbitration

The speedy settlement of disputes, through arbitration, is one way of cutting down litigation, Mr. Levy said, adding the all-industry meeting will be successful if "... the representatives of the various segments of the industry . . . approach the meeting with sincerity, with a spirit of compromise, and with a willingness to make sacrifices for the greatest good for the greatest number."

The following officers were reelected: J. H. Thompson, president; E. D. Martin, treasurer; John Thompson, secretary; O. C. Lam, Nat Williams, and J. Ebb Duncan, vice-presidents; and W. M. Snelson and R. B. Wilby, directors.

2 San Francisco Houses Mark 30th Anniversary

Two San Francisco theatres are marking their 30th anniversary this month. Loew's Warfield booked Debbie Reynolds on stage and MGM's "Singin' in the Rain" on the screen for its anniversary. At the Golden Gate, Mark Alling, manager, has scheduled the world premiere of RKO's "Macao" for the theatre's 30th birthday.

LIFT BARS, TV GALLOPS OFF IN ALL DIRECTIONS

End Freeze, Opening Way for 2,053 Stations in 1,291 Communities

The Federal Communications Commission last Sunday lifted its three-and-a-half-year "freeze" on the construction of new television stations, giving the green light to a vast industry expansion.

The Commission allocated channels for 2,053 new stations in 1,291 communities and opened the way for television broadcasting to move into the ultra high frequency field. Of the total number, the FCC set aside channels in 242 communities for use by non-commercial, educational institutions.

Applications for Licenses Must Be Filed by July 1

Applications poured in at the FCC within a matter of hours after the ban on new station construction had been lifted. The Commission is allowing applicants for station grants to file their bids up to July 1. Those who have already filed will have to submit new requests on the revised form.

At present, there are 108 television stations in the very high frequency range on the air and some of these have been reassigned on different channels. The first applications to be processed will be those arising from such changes.

The commission said that its primary aim is to place at least one television service in every part of the country. The secondary goal is to have a television station in every city that does not enjoy such service now.

To carry out its plans for industry expansion, the FCC is opening up 70 new channels in the ultra-high field to augment the 12 very-high channels currently in use. A total of 400 outlets had originally been planned for the 12 very-high channels, but it was found that stations began to interfere with one another and on September 30, 1948, the FCC invoked its ban on new station construction pending reallocation of the spectrum.

Doubt Many Can Start Broadcasting This Year

Manufacturers have indicated that equipment and materials are on hand in sufficient quantities to permit new stations to go on the air, but indications are that no more than a handful will be able to start transmitting this year. In most cases there is more than one applicant for existing channels and determination by the FCC of who shall get the grant will require lengthy and involved hearings.

To receive signals sent out in the ultra-high bands, present-day sets will have to be equipped with an adapter which may cost anywhere from \$10 to \$50. No such unit is currently on the market. Eventually, manu-

facturers will make two types of sets—one for dual-reception and another for ultra-high reception only, for areas where all telecasting in the future will be conducted on these frequencies.

"Very High Frequency" stations broadcast in 54 to 215 megacycle bands. The new "Ultra High Frequency" band ranges over a spectrum from 470 to 890 megacycles.

No "Part-Time" Commercials For Educational Channels

Allocation of 242 ultra-high channels for educational use came as a surprise since fewer such channels had originally been stipulated. Assignment of these frequencies came in the face of opposition from the regular networks who had claimed that the educational broadcasters would not be able to make ends meet and might "waste" their assignments.

The Commission rejected a proposal to permit non-commercial stations to operate on a commercial basis at least part of the time. This, said the FCC, "would tend to vitiate the difference between commercial operation and non-commercial operation." There is currently only one educational television station on the air, operated by Iowa State College. However, the outlet is operated on a commercial basis.

In announcing the report, the Commission reported that Commissioner Robert Bartley did not participate; Commissioner Edward M. Webster concurred; Commissioner Frieda B. Henock concurred in part and dissented in part, and Commissioner Robert F. Jones wrote a lengthy dissenting opinion.

Commissioner Jones felt the allocation discriminated against the rural population in favor of the large cities. "This firm, fixed and final allocation plan pretends to keep the large city broadcasters from squatting on the best television channels to the exclu-

sion of the small city . . ." he wrote. "Actually, . . . broadcasters could have done little more on an application basis, without an allocation plan, to carve out an advantage to the detriment of the smaller cities."

Miss Henock, in her part dissent, complained that the allocations for education were inadequate because there was none set aside for about one-fourth of all the metropolitan communities in the country. She also deplored the fact that New York City was given only one educational channel instead of the two that had been requested.

Chicago and West Coast To Have Largest Number

The schedule of city-by-city allocation of channels showed the largest number of channels—ten—allocated to Chicago, Los Angeles and San Francisco. New York will have eight, which includes the present six in the very-high band, one ultra-high station and one non-commercial grant. A number of cities now without TV service, will get stations under the new allocation plan. Among them is Denver which has been given seven channel assignments.

The broadcasters, while jubilant over the end of the station construction ban, are concerned over the economics of the projected expansion. Costs in television are rising continually and a number of the important sponsors have lately cancelled big shows or are looking for other advertisers to share the cost burden. How, it is asked, will a sponsor be able to afford paying for a program on several hundred stations?

On the other hand, the buying power of the new TV stations, once enough of them are on the air, will act as a stimulant for the purchase of pictures from Hollywood. Producer representatives have stressed that, when television is able to pay, they will sell their films to the broadcasters.

WHERE TV CAN GO NOW

Following is the city-by-city allocation of television channels announced last Sunday by the Federal Communications Commission and providing for 2,053 stations in 1,291 communities. Included in this total are 242 channels for non-commercial educational use only. The figures after each city indicate the channel number allocated. Asterisks denote reservation for an educational station.

ALABAMA

Andalusia, 29; Anniston, 37; Auburn, *56; Bessemer, 54; Birmingham, 6, *10, 13, 42, 48; Brewton, 23; Clanton, 14; Cullman, 60; Decatur, 23; Demopolis, 18; Dothan, 9, 19; Enterprise, 40; Eufula, 44; Florence, 41; Fort Payne, 19; Gadsden, 15, 21; Greenville, 49; Guntersville, 40; Huntsville, 31; Jasper, 17; Mobile, 5, 8, *42, 48; Montgomery, 12, 20, *26, 32; Opelika, 22; Selma, 58; Sheffield, 47; Sylacauga, 24; Talladega, 64; Thomasville, 27; Troy, 38; Tuscaloosa, 45, 51; Tuskegee, 16; University, 7.

ARIZONA

Ajo, 14; Bisbee, 15; Casa Grande, 18; Clifton, 25; Coolidge, 30; Douglas, 3; Eloy, 24; Flagstaff, 9, 13; Globe, 34; Holbrook, 14; Kingman, 6; Mesa, 12; Miami, 28; Morenci, 31; Nogales, 17; Phoenix, 3, 5, *8, 10; Prescott, 15; Safford, 21; Tucson, 4, *6, 9, 13; Williams, 25; Winslow, 16; Yuma, 11, 13.

ARKANSAS

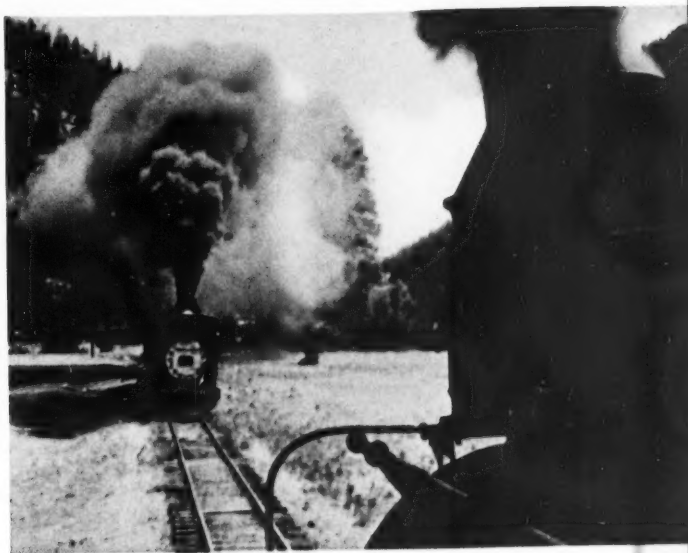
Arkadelphia, 34; Batesville, 30; Benton, 40; Blytheville, 64, 74; Camden, 50; Conway, 49; El Dorado, 10, 26; Fayetteville, *13, 41; Forrest City, 22; Fort Smith, 5, *16, 22; Harrison, 24; Helena, 54; Hope, 15; Hot Springs, 9, 52; Jonesboro, 6, 39; Little Rock, *2, 4, 11, 17, 23; Magnolia, 28; Maiver, 46; Morrilton, 43; Newport, 28; Paragould, 44; Pine Bluff, 7, 36; Russellville, 19; Searcy, 33; Springdale, 33; Stuttgart, 14.

CALIFORNIA

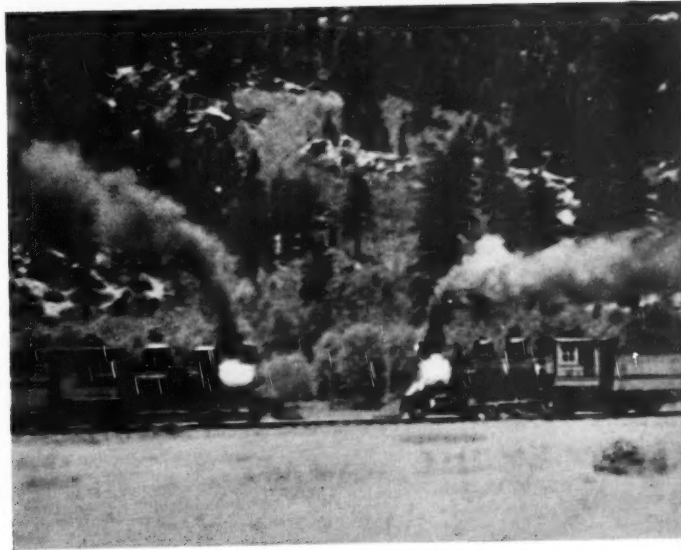
Alturas, 9; Bakersfield, 10, 29; Brawley, 25; Chico, 12; Corona, 52; Delano, 33; El Centro, 16; Eureka, 3, 13; Fresno, 12, *18, 24, 47, 53; Hanford, 21; Los Angeles, 2, 4, 5, 7, 9, 11, 13, 22, *28, 34; Madera, 30; Merced, 34; Modesto, 14; Monterey (see Salinas); Napa, 62; Oakland (see San Francisco); Oxnard, 32.

(Continued on page 19)

High-speed thrills are



Roaring your way...



Racing head-on to bring you...

The Story Of Heroic Men And Women



DENVER &



RIO

Who Forged A Railroad From Denver To The West!

COLOR BY
TECHNICOLOR

Produced by
NAT HOLT
for

PARAMOUNT

and actually photographed
in the rugged grandeur of
the Colorado's Royal Gorge



GRANDE

The Railroad That
Tamed The Rockies

And All Its
Teeming Excitement Is
Played To The Hilt
By This Cast
Of Exciting Names...



DENVER & RIO GRANDE

Get Aboard
This Big One—from
Paramount

Launched importantly with the
news-making Showmanship Train,
carrying stars and press over the
route of the Denver & Rio Grande to
11-CITY WORLD PREMIERE
May 2nd thru May 6th

	EDMOND O'BRIEN
	STERLING HAYDEN
	DEAN JAGGER
	LAURA ELLIOT
	LYLE BETTGER
COLOR BY Technicolor	
	Co-starring J. CARROL NAISH
	ZASU PITTS
Directed by BYRON HASKIN Story and Screenplay by FRANK GRUBER - NAT HOLT Produced by	

PRINTED
IN
U.S.A.

2,53 TV CHANNELS SET

(Continued from page 14)

Petaluma, 56; Port Chicago, 15; Red Bluff, 16; Redding, 7; Riverside, 40, 46; Sacramento, 3, 6, 10, 40, 46; Salinas-Monterey, 8, 28; San Bernardino, 18, 26, 30; San Buenaventura, 38; San Diego, 8, 10, 21, 27, 33, 39; San Francisco-Oakland, 2, 4, 5, 7, 9, 20, 26, 32, 38, 44; San Jose, 11, 48, 54, 60; San Luis Obispo, 6; Santa Barbara, 3, 20, 26; Santa Cruz, 16; Santa Maria, 44; Santa Paula, 16; Santa Rosa, 50; Stockton, 13, 36, 42; Tulare, 27; Ukiah, 18; Visalia, 43, 49; Watsonville, 22; Yreka City, 11; Yuba City, 52.

COLORADO

Alamosa, 19; Boulder, 12, 22; Canon City, 36; Colorado Springs, 11, 13, 17, 23; Craig, 19; Delta, 24; Denver, 2, 4, 6, 7, 9, 20, 26; Durango, 6, 15; Fort Collins, 44; Fort Morgan, 15; Grand Junction, 5, 21; Greeley, 50; La Jara, 24; Lamar, 18; Leadville, 14; Loveland, 38; Longmont, 32; Montrose, 10, 18; Pueblo, 3, 5, 8, 28, 34; Salida, 25; Sterling, 25; Trinidad, 21; Walsenburg, 30.

CONNECTICUT

Bridgeport, 43, 49, 71; Hartford, 3, 18, 24; Meriden, 65; New Britain, 30; New Haven, 8, 59; New London, 26, 81; Norwalk (see Stamford); Norwich, 67, 63; Stamford-Norwalk, 27; Waterbury, 53.

DELAWARE

Dover, 40; Wilmington, 12, 53, 59.

DISTRICT OF COLUMBIA

Washington, 4, 5, 7, 9, 20, 26.

FLORIDA

Belle Glade, 25; Bradenton, 28; Clearwater, 32; Daytona Beach, 2; De Land, 44; Fort Lauderdale, 17, 23; Fort Myers, 11; Fort Pierce, 19; Gainesville, 29; Jacksonville, 4, 7, 12, 30, 36; Key West, 14, 20; Lake City, 33; Lakeland, 16, 22; Lake Wales, 14; Leesburg, 26; Marianna, 6, 19; Miami, 2, 4, 7, 10, 27, 33; Ocala, 15; Orlando, 6, 9, 18, 24; Palatka, 17; Panama City, 7, 30, 36; Pensacola, 3, 15, 21, 46; Quincy, 54; St. Augustine, 25; St. Petersburg (see Tampa); Sanford, 35; Sarasota, 34; Tallahassee, 11, 24, 51; Tampa-St. Petersburg, 43, 8, 13, 38; West Palm Beach, 5, 12, 15, 21.

GEORGIA

Albany, 10, 25; Americus, 31; Athens, 8, 40; Atlanta, 2, 5, 11, 30, 36; Augusta, 6, 12; Bainbridge, 35; Brunswick, 28, 34; Cairo, 45; Carrollton, 33; Cartersville, 63; Cedartown, 53; Columbus, 4, 28, 34; Cordele, 46; Dalton, 25; Douglas, 32; Dublin, 15; Elberton, 16; Fitzgerald, 23; Fort Valley, 18; Gainesville, 32; Griffin, 39; La Grange, 50; Macon, 13, 41, 47; Marietta, 57; Milledgeville, 51; Moultrie, 46; Newnan, 61; Rome, 9, 59; Savannah, 3, 9, 11; Statesboro, 22; Swainsboro, 20; Tifton, 14; Thomasville, 6, 27; Toccoa, 35; Valdosta, 37; Vidalia, 26; Waycross, 16.

IDAHO

Blackfoot, 33; Boise, 4, 7, 9; Burley, 15; Caldwell, 2; Coeur d'Alene, 12; Emmett, 26; Gooding, 21; Idaho Falls, 3, 8; Jerome, 17; Kellogg, 33; Lewiston, 3; Moscow, 15; Nampa, 6, 12; Payette, 14; Pocatello, 6, 10; Preston, 41; Rexburg, 27; Rupert, 21; Sandpoint, 9; Twin Falls, 11, 13; Wallace, 27; Weiser, 20.

ILLINOIS

Alton, 48; Aurora, 16; Belleville, 54; Bloomington, 15; Cairo, 24; Carbondale, 34, 67; Centralia, 32, 59; Champaign-Urbana, 3, 12, 21, 27, 33; Chicago, 2, 5, 7, 9, 11, 20, 26, 32, 38, 44; Danville, 24; Decatur, 17, 25; De Kalb, 62; Dixon, 47; Elgin, 28; Freeport, 23; Galesburg, 40; Harrisburg, 22; Jacksonville, 29; Joliet, 48; Kankakee, 14; Kewanee, 60; La Salle, 35; Lincoln, 53; Macomb, 61; Marion, 40; Mattoon, 46; Moline (see Davenport, Iowa); Mt. Vernon, 38; Olney, 16; Pekin, 49; Peoria, 8, 19, 27, 43; Quincy, 10, 21; Rockford, 13, 39, 45; Rock Island (see Davenport, Iowa); Springfield, 2, 30, 36; Streator, 65; Urbana (see Champaign); Vandalia, 28; Waukegan, 22.

INDIANA

Anderson, 61; Angola, 15; Bedford, 39; Bloomington, 4, 30, 36; Columbus, 42; Connersville, 38; Elkhart, 52; Evansville, 7, 50, 56, 62; Fort Wayne, 21, 27, 33; Gary, 30, 56; Hammond, 56; Indianapolis, 6, 8, 13, 20, 26, 67; Jasper, 19; Kokomo, 31; Lafayette, 47, 59; Lebanon, 18; Logansport, 51; Madison, 25; Marion, 29; Michigan City, 62; Muncie, 49, 55, 71; Richmond, 32; Shelbyville, 38; South Bend, 34, 40, 46; Tell City, 31; Terre Haute, 10, 57, 63; Vincennes, 44; Washington, 60.

IOWA

Algon, 37; Ames, 5, 25; Atlantic, 45; Boone, 19; Burlington, 32, 38; Carroll, 39; Cedar Rapids, 2, 9, 20, 26; Centerville, 31; Charles City, 18; Cherokee, 14; Clinton, 64; Creston, 43; Davenport-Rock Island & Moline, Illinois, 4, 6, 30, 36, 42; Decorah, 44; Des Moines, 8, 11, 13, 17, 23; Dubuque, 56, 62; Estherville, 24; Fairfield, 54; Fort Dodge, 21; Fort Madison, 50.

Grinnell, 46; Iowa City, 12, 24; Keokuk, 44; Knoxville, 33; Marshalltown, 49; Mason City, 3, 35; Muscatine, 58; Newton, 28; Oelwein, 28; Oskaloosa, 52; Ottumwa, 15; Red Oak, 32; Shenandoah, 20; Sioux City, 4, 9, 20, 36, 62; Spencer, 42; Storm Lake, 34; Waterloo, 7, 16, 22; Webster City, 27.

KANSAS

Abilene, 31; Arkansas City, 49; Atchison, 60; Chanute, 50; Coffeyville, 33; Colby, 22; Concordia, 47; Dodge City, 6, 23; El Dorado, 53; Emporia, 39; Fort Scott, 27; Garden City, 9, 11; Goodland, 31; Great Bend, 2, 28; Hays, 7, 20; Hutchinson, 12, 18; Independence, 20; Iola, 44; Junction City, 29; Larned, 15; Lawrence, 11, 17; Leavenworth, 54; Liberal, 14; McPherson, 26; Manhattan, 8, 25; Newton, 14; Olathe, 52; Ottawa, 21; Parsons, 46; Pittsburg, 7, 38; Pratt, 36; Salina, 34; Topeka, 13, 42, 48; Wellington, 24; Wichita, 3, 10, 16, 22; Winfield, 43.

KENTUCKY

Ashland, 59; Bowling Green, 13, 17; Campbellville, 40; Corbin, 16; Danville, 35; Elizabethtown, 23; Frankfort, 43; Glasgow, 28; Harlan, 36; Hazard, 19; Hopkinsville, 30; Lexington, 27, 33; Louisville, 3, 11, 15, 21, 41, 51; Madisonville, 26; Mayfield, 49; Maysville, 14; Middletown, 57, 63; Murray, 33; Owensboro, 14; Paducah, 6, 43; Pikeville, 14; Princeton, 45; Richmond, 60; Somerset, 22; Winchester, 37.

LOUISIANA

Abbeville, 42; Alexandria, 5, 62; Bastrop, 53; Baton Rouge, 10, 28, 34, 40; Bogalusa, 39; Crowley, 20; De Ridder, 14; Eunice, 64; Franklin, 46; Hammond, 51; Houma, 30; Jackson, 63; Jennings, 48; Lafayette, 38, 67; Lake Charles, 7, 19, 25; Minden, 30; Monroe, 8, 43; Morgan City, 36; Natchitoches, 17; New Iberia, 15; New Orleans, 2, 4, 6, 20, 26, 32, 61; Oakdale, 54; Opelousas, 58; Ruston, 20; Shreveport, 3, 12; Thibodaux, 24; Winnfield, 22.

MAINE

Auburn, 23; Augusta, 10, 29; Bangor, 2, 5, 16; Bar Harbor, 21; Bath, 65; Belfast, 41; Biddeford, 59; Calais, 17, 20; Dover-Froxtfield, 17; Fort Kent, 17; Houlton, 24; Lewiston, 8, 17; Millinocket, 14; Orono, 12; Portland, 6, 13, 47, 53; Presque Isle, 8, 19; Rockland, 25; Rumford, 55; Van Buren, 15; Waterville, 35.

MARYLAND

Annapolis, 14; Baltimore, 2, 11, 13, 18, 24, 30; Cambridge, 22; Cumberland, 17; Frederick, 62; Hagerstown, 25; Salisbury, 16.

MASSACHUSETTS

Barnstable, 52; Boston, 2, 4, 5, 7, 44, 50, 56; Brockton, 62; Fall River, 40, 46; Greenfield, 42; Holyoke (see Springfield); Lawrence, 38; Lowell, 32; New Bedford, 28, 34; North Adams, 15; Northampton, 36; Pittsfield, 64; Springfield-Holyoke, 55, 61; Worcester, 14, 20.

MICHIGAN

Alma, 41; Alpena, 9, 30; Ann Arbor, 20, 26; Bad Axe, 46; Battle Creek, 58, 64; Bay City, 5, 63, 67; Benton Harbor, 42; Big Rapids, 39; Cadillac, 13, 45; Calumet, 13; Cheboygan, 4, 26; Coldwater, 24; Detroit, 2, 4, 7, 50, 56, 62; East Lansing, 60; East Tawas, 25; Escanaba, 3; Flint, 12, 16, 22, 28; Gladstone, 40; Grand Rapids, 8, 17, 23; Hancock, 10; Houghton, 19; Iron Mountain, 9, 27; Iron River, 12; Ironwood, 31; Jackson, 48; Kalamazoo, 3, 36; Lansing, 6, 54; Ludington, 18; Manistee, 15; Manistiquet, 14; Marquette, 5, 17; Midland, 19; Mount Pleasant, 47; Muskegon, 29, 35; Petoskey, 31; Pontiac, 44; Port Huron, 34; Rogers City, 24; Saginaw, 51, 57; Saint Ste. Marie, 8, 10, 28, 34; Traverse City, 7, 20, 26; West Branch, 21.

MINNESOTA

Albert Lea, 57; Alexandria, 36; Austin, 6, 51; Bemidji, 24; Brainerd, 12; Cloquet, 44; Crookston, 21; Detroit Lakes, 18; Duluth-Superior, Wisc., 3, 6, 8, 32, 38; Ely, 16; Fairmont, 40; Paribault, 20; Fergus Falls, 16; Grand Rapids, 20; Hastings, 29; Hibbing, 10; International Falls, 11; Lake College, 21; Mankato, 15; Marshall, 22; Minneapolis-St. Paul, 2, 4, 5, 9, 11, 17, 23; Montevideo, 19; New Ulm, 43; Northfield, 26; Owatonna, 45; Red Wing, 63; Rochester, 10, 55; St. Cloud, 7, 31; St. Paul (see Minneapolis); Stillwater, 39; Thief River Falls, 15; Virginia, 26; Wadena, 27; Willmar, 31; Winona, 61; Worthington, 32.

MISSISSIPPI

Biloxi, 13, 44, 50; Brookhaven, 37; Canton, 16; Clarksdale, 6, 32; Columbia, 35; Columbus, 28; Corinth, 29; Greenville, 21, 27; Greenwood, 24; Grenada, 15; Gulfport, 56; Hattiesburg, 9, 17; Jackson, 12, 19, 28, 47; Kosciusko, 52; Laurel, 33; Louisville, 46; McComb, 31; Meridian, 11, 30, 36; Natchez, 29; Pascagoula, 22; Picayune, 14; Starkville, 34; State College, 21; Tunica, 38; University, 20; Vicksburg, 41; West Point, 8, 56; Vazoo City, 49.

MISSOURI

Cape Girardeau, 12, 18; Carthage, 56; Caruthersville, 27; Chillicothe, 14; Clinton, 49; Columbia, 8, 16.

22; Farmington, 52; Festus, 2, 14; Fulton, 24; Hannibal, 7, 27; Jefferson City, 13, 33; Joplin, 12, 30; Kansas City, 4, 5, 9, 19, 25, 65; Kennett, 21; Kirksville, 3, 18; Lebanon, 23; Marshall, 40; Maryville, 26; Mexico, 45; Moberly, 35; Monett, 14; Nevada, 18; Poplar Bluff, 15; Rolla, 31; St. Joseph, 2, 30, 36; St. Louis, 4, 5, 9, 11, 30, 36, 42; Sedalia, 6, 28; Sikeston, 37; Springfield, 3, 10, 26, 33; West Plains, 20.

MONTANA

Anaconda, 2; Billings, 2, 8, 11; Bozeman, 9, 22; Butte, 4, 6, 7, 15; Cut Bank, 20; Deer Lodge, 25; Dillon, 20; Glasgow, 16; Glendive, 18; Great Falls, 3, 5, 23; Hamilton, 17; Hardin, 4; Havre, 9, 11; Helena, 10, 12; Kalispell, 8; Laurel, 14; Lewistown, 13; Livingston, 16; Miles City, 3, 6, 10; Missoula, 11, 13, 21; Polson, 18; Red Lodge, 18; Shelby, 14; Sidney, 14; Whitefish, 16; Wolf Point, 20.

NEBRASKA

Allamore, 13, 21; Beatrice, 40; Broken Bow, 14; Columbus, 49; Fairbury, 35; Falls City, 38; Grand Island, 11, 21; Fremont, 52; Hastings, 5, 27; Kearney, 13, 19; Lexington, 23; Lincoln, 10, 12, 18, 24; McCook, 8, 17; Nebraska City, 30; Norfolk, 34; North Platte, 2, 4; Omaha, 3, 6, 7, 16, 22, 28; Scottsbluff, 10, 16; York, 15.

NEVADA

Boulder City, 4; Carlin, 14; Carson City, 37; Elko, 10; Ely, 3, 6; Fallon, 29; Goldfield, 5; Hawthorne, 31; Henderson, 2; Las Vegas, 8, 10, 13; Lovelock, 18; McGill, 8; Reno, 4, 8, 21, 27; Tonopah, 9; Winnemucca, 7; Yerington, 33.

NEW HAMPSHIRE

Berlin, 26; Claremont, 37; Concord, 27; Durham, 11; Hanover, 21; Keene, 45; Laconia, 43; Littleton, 34; Manchester, 9, 46; Nashua, 34; Portsmouth, 19; Rochester, 51.

NEW JERSEY

Anderson, 69; Asbury Park, 58; Atlantic City, 46, 52; Bridgeton, 64; Camden, 80; Freehold, 74; Hammonton, 70; Montclair, 77; Newark, 13; New Brunswick, 19, 47; Paterson, 37; Trenton, 41; Wildwood, 48.

NEW MEXICO

Alamogordo, 17; Albuquerque, 4, 5, 7, 13; Artesia, 21; Atresco-Five Points, 18; Belen, 24; Carlsbad, 6, 23; Clayton, 27; Clovis, 12, 35; Deming, 14; Farmington, 17; Gallup, 3, 9, 10; Hobbs, 46; Hot Springs, 19; Las Cruces, 22; Las Vegas, 14; Lordsburg, 23; Los Alamos, 20; Lovington, 27; Portales, 22; Raton, 46, 52; Roswell, 41, 8, 10; Santa Fe, 2, 9, 11; Silver City, 10, 12; Socorro, 15; Tucuman, 25.

NEW YORK

Albany-Schenectady-Troy, 6, 17, 23, 41; Amsterdam, 52; Auburn, 37; Batavia, 33; Binghamton, 12, 40, 56; Buffalo (also see Buffalo-Niagara Falls), 17, 23; Buffalo-Niagara Falls, 2, 4, 7, 9, 11, 25, 31; Niagara Falls, 2, 4, 7, 9, 11, 25, 31; Ogdensburg, 24; Olean, 54; Oneonta, 62; Oswego, 31; Plattsburgh, 29; Poughkeepsie, 21, 63; Rochester, 5, 10, 15, 21, 27; Rome (see Utica); Saranac Lake, 18; Schenectady (also see Albany), 35; Syracuse, 3, 8, 43; Troy (see Albany); Utica-Rome, 13, 19, 25; Watertown, 48.

NORTH CAROLINA

Asheville, 13, 19, 25, 62; Asheville, 13, 19, 25, 62; Burlington, 63; Chapel Hill, 4; Charlotte, 5, 9, 36, 42; Durham, 11, 40, 46; Elizabeth City, 31; Fayetteville, 18; Gastonia, 48; Goldsboro, 34; Greensboro, 2, 51, 57; Greenville, 52; Hendersonville, 27; Hickory, 30; High Point, 15; Jacksonville, 16; Kannapolis, 59; Kinston, 46; Laurinburg, 41; Lumberton, 21; Mount Airy, 53; New Bern, 13; Raleigh, 5, 22, 28; Roanoke Rapids, 30; Rocky Mount, 50; Salisbury, 53; Sanford, 38; Shelby, 39; Southern Pines, 49; Statesville, 64; Washington, 7; Wilmington, 6, 29, 45; Wilson, 56; Winston-Salem, 12, 26, 32.

NORTH DAKOTA

Bismark, 5, 12, 18, 24; Bottineau, 16; Carrington, 26; Devils Lake, 8, 14; Dickinson, 2, 4, 17; Fargo, 6, 13, 34, 40; Grafton, 17; Grand Forks, 4, 10; Harvey, 22; Jamestown, 7, 42; Lisbon, 21; Minot, 6, 10, 13; New Rockford, 20; Rugby, 38; Valley City, 4, 32; Wahpeton, 45; Williston, 8, 11, 34.

OHIO

Akron, 49, 55, 61; Ashtabula, 15; Athens, 62; Bellefontaine, 63; Cambridge, 36; Canton, 29; Chillicothe, 56; Cincinnati, 5, 9, 12, 48, 54, 74; Cleveland, 3, 5, 19, 25, 65; Columbus, 4, 6, 10, 34, 40; Coshocton, 20; Dayton, 2, 7, 16, 22; Defiance, 43; Findlay, 53; Gallipolis, 18; Hamilton-Middletown, 65; Lancaster, 28; Lima, 35, 41; Lorain, 31; Mansfield, 36; Marion, 17; Massillon, 23; Middletown (see Hamilton); Mount Vernon, 58; Newark, 60; Oxford, 14; Piqua, 44;

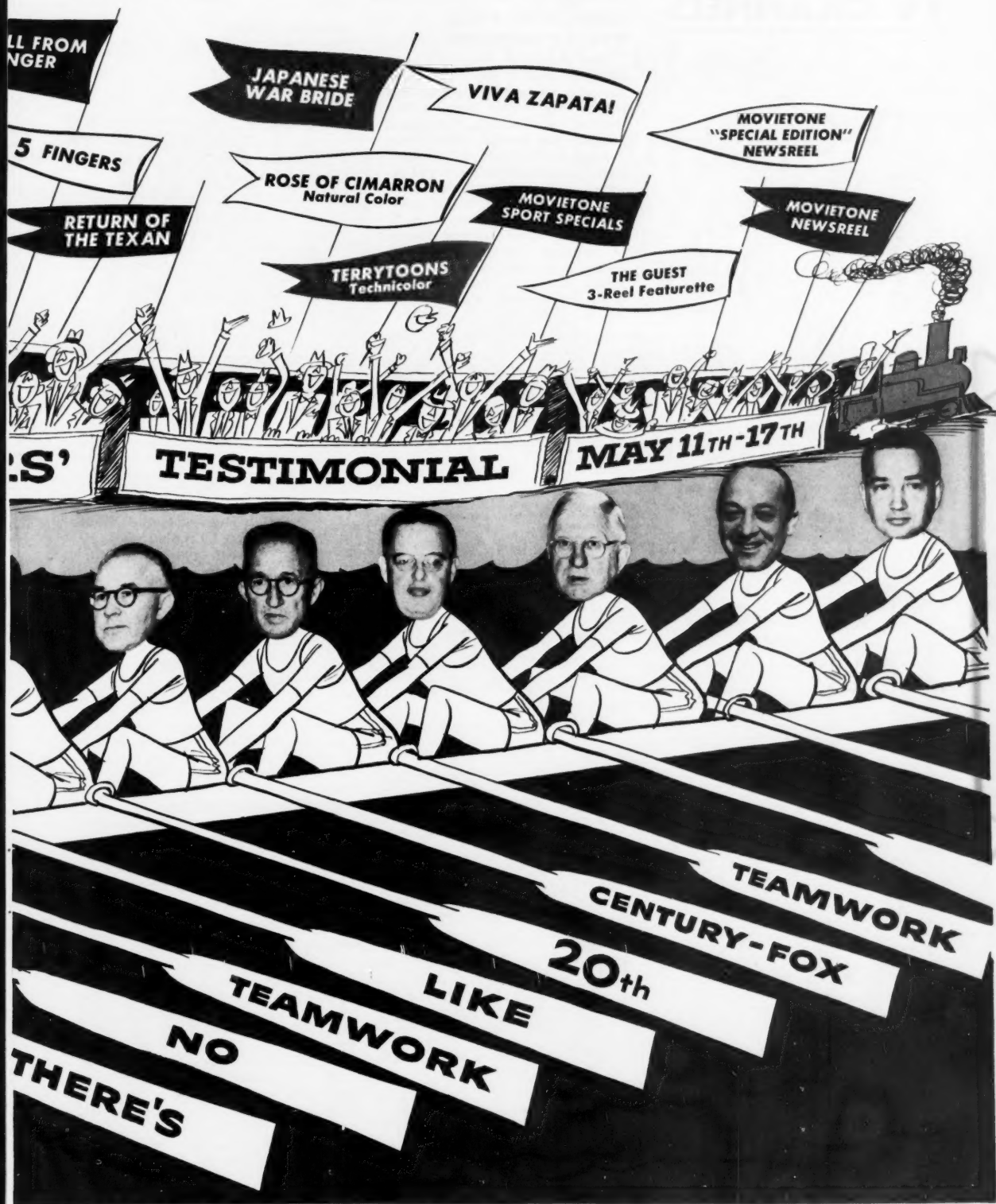
(Continued on page 22)



**GET BEHIND THE MEN
WHO ARE ALWAYS PULLING FOR YOU!**

Rowing from left to right:

C. GLENN NORRIS, *Atlantic*; T. O. McCLEASTER, *Central*; MARTIN MOSKOWITZ, *Empire State*; M. A. LEVY, *Mid West*; E. X. CALLAHAN,



New England; H. G. BALLANCE, PAUL S. WILSON, Southern; HERMAN WOBBER, BRYAN D. STONER, Western; PETER MYERS, Canadian

TV CHANNELS

(Continued from page 19)

Portsmouth, 30; Sandusky, 42; Springfield, 46, 52; Steubenville (see Wheeling, W. Va.), Tiffin, 47; Toledo, 11, 13, 30; Warren, 21; Youngstown, 27, 33, 73; Zanesville, 50.

OKLAHOMA

Ada, 50; Altus, 36; Alva, 30; Anadarko, 58; Ardmore, 55; Bartlesville, 62; Blackwell, 51; Chickasha, 64; Claremore, 15; Clinton, 32; Duncan, 39; Durant, 27; Elk City, 12, 15; El Reno, 56; Enid, 5, 21, 27; Frederick, 44; Guthrie, 48; Guymon, 30; Hobart, 23; Holdenville, 18; Hugo, 21; Lawton, 37, 38, 34; McAlester, 47; Miami, 58; Muskogee, 8, 45, 60; Norman, 31, 57; Oklahoma City, 4, 9, 13, 19, 25; Okmulgee, 26; Paula Valley, 61; Ponca City, 40; Pryor Creek, 54; Sapulpa, 42; Seminole, 39; Shawnee, 53; Stillwater, 29, 69; Tulsa, 2, 6, 11, 17, 23; Vinita, 28; Woodward, 8.

OREGON

Albany, 53; Ashland, 14; Astoria, 30; Baker, 37; Bend, 15; Burns, 16; Corvallis, 57; Eugene, 59, 13, 20, 26; Grants Pass, 30; Klamath Falls, 2; La Grande, 13; Lebanon, 43; McMinnville, 46; Medford, 4, 5; North Bend, 16; Pendleton, 28; Portland, 6, 8, 10, 12, 21, 27; Roseburg, 28; Salem, 3, 18, 24; Springfield, 37; The Dalles, 32.

PENNSYLVANIA

Allentown, 39, 45; Altoona, 10, 19, 25; Bethlehem, 51; Bradford, 48; Butler, 41; Chambersburg, 46; Du Bois, 31; Easton, 57; Emporium, 42; Erie, 12, 35, 44, 66; Harrisburg, 27, 31, 71; Hazleton, 63; Johnstown, 6, 56; Lancaster, 8, 21; Lebanon, 15; Lewistown, 38; Lock Haven, 32; Meadville, 37; New Castle, 45; Oil City, 64; Philadelphia, 3, 6, 10, 17, 23, 29, 53; Pittsburgh, 2, 11, 13, 16, 47, 53; Reading, 55, 61; Scranton, 16, 22, 23; Sharon, 39; State College, 44; Sunbury, 65; Uniontown, 14; Washington, 63; Wilkes-Barre, 28, 34; Williamsport, 36; York, 43, 49.

RHODE ISLAND

Providence, 10, 12, 16, 22.

SOUTH CAROLINA

Aiken, 54; Anderson, 58; Camden, 14; Charleston, 2, 5, 13; Clemson, 68; Columbia, 10, 19, 25, 67; Conway, 23; Florence, 8; Georgetown, 27; Greenville, 4, 23, 29; Greenwood, 21; Lake City, 55; Lancaster, 31; Laurens, 45; Marion, 43; Newberry, 37; Orangeburg, 44; Rock Hill, 61; Spartanburg, 7, 17; Sumter, 47; Union, 65.

SOUTH DAKOTA

Aberdeen, 9, 17; Belle Fourche, 23; Brookings, 38, 25; Hot Springs, 17; Huron, 12, 15; Lead, 5, 26; Madison, 46; Mitchell, 5, 39; Mobridge, 27; Pierre, 6, 10, 22; Rapid City, 7, 15; Sioux Falls, 11, 13, 38, 44; Sturgis, 20; Vermillion, 2, 41; Watertown, 3, 35; Winner, 18; Yankton, 17.

TENNESSEE

Athens, 14; Bristol, Tenn.-Bristol, Va., 5, 46; Chattanooga, 3, 12, 43, 49, 55; Clarksville, 53; Cleveland, 38; Columbia, 39; Cookeville, 24; Covington, 19; Dyersburg, 46; Elizabethton, 40; Fayetteville, 27; Gallatin, 48; Harriman, 67; Humboldt, 25; Jackson, 9, 16; Johnson City, 11, 34; Kingsport, 28; Knoxville, 6, 10, 20, 26; Lawrenceburg, 50; Lebanon, 58; McMinnville, 46; Maryville, 51; Memphis, 3, 5, 10, 13, 22, 48; Morristown, 54; Murfreesboro, 18; Nashville, 2, 4, 5, 8, 30, 40; Oak Ridge, 32; Paris, 51; Paducah, 51; Shelbyville, 62; Springfield, 42; Tullahoma, 65; Union City, 55.

TEXAS

Ahileene, 9, 33; Alice, 34; Alpine, 12; Amarillo, 2, 4, 7, 10; Athens, 25; Austin, 7, 18, 24, 30; Ballinger, 25; Bay City, 33; Beaumont-Port Arthur, 4, 6, 33, 57; Beeville, 38; Big Spring, 4; Bonham, 43; Borger, 33; Brady, 15; Breckenridge, 14; Brenham, 52; Brownfield, 15; Brownsville (also see Brownsville-Harlingen-Weslaco), 36; Brownsville-Harlingen-Weslaco (1), 4, 5.

(1) These assignments may be utilized in any community lying within the area of the triangle formed by Brownsville, Harlingen and Weslaco.

Brownwood, 19; Bryan, 54; Childress, 40; Cleburne, 37; Coleman, 21; College Station, 73, 48; Comroe, 20; Corpus Christi, 6, 10, 16, 22; Corsicana, 47; Crockett, 56; Crystal City, 28; Cuero, 25; Dallas, 16; Dallas, 4, 8, 13, 23, 29, 73; Del Rio, 16; Denison, 52; Denton, 27; Eagle Pass, 26; Edinburg, 26; El Campo, 27; El Paso, 4, 7, 9, 13, 20, 26; Falfurrias, 52; Floydada, 45; Fort Stockton, 22; Fort Worth, 5, 10, 34, 70; Gameville, 49; Galveston, 11, 35, 41, 47; Garza, 64; Greenville, 62; Harlingen (also see Brownsville-Harlingen-Weslaco), 23; Hebbronville, 58; Henderson, 42; Hereford, 19; Hillsboro, 63; Houston, 2, 8, 13, 23, 29, 39; Huntsville, 15; Jacksonville, 36; Jasper, 49; Kermit, 14; Kilgore, 59; Kingsville, 40; Lamesa, 26; Lampasas, 40; Laredo, 8, 13, 15; Levelland, 38; Littlefield, 32; Longview, 32, 38; Lubbock, 5, 11, 13, 20, 26; Lufkin, 9, 46; McAllen, 20; McKinney, 65; Marfa, 19; Marshall, 16; Mercedes, 32; Mexia, 50; Midland, 2, 18; Mineral Wells, 38; Mission, 14; Monahans, 9; Mount Pleasant, 35; Nacogdoches, 40; New Braunfels, 62; Odessa, 7, 34; Orange, 43; Pampa, 17; Paris, 33; Pearsall, 31; Pecos, 16; Perryton, 22; Plainview, 29; Port Arthur (see Beaumont); Quanah, 42; Raymondville, 42; Rosenberg, 17; San Angelo, 6, 8, 17, 23; San Antonio, 4, 5, 9, 12, 35, 41; San Benito, 48; San Marcos, 53; Seguin, 14; Seymour, 24; Sherman, 46;

ASSOCIATED PRESS HAS TV NEWSREEL

The Associated Press this week announced that it was entering the television newsreel field and for that purpose had formed Spotnews Productions, Inc. Theodore A. Morde is president and John H. Tobin, former manager of Telenews, is vice-president. Spotnews will call on accredited camera men correspondents in 42 states and will get full foreign coverage under the direction of F. D. Kahlenberg, former editorial director of Telenews. Service will include camera work, sound, commentary and editing. The United Press is already in the TV news field in collaboration with Movietone News.

Snyder, 30; Stephenville, 32; Sulphur Springs, 41; Sweetwater, 12; Taylor, 58; Temple, 16, 22; Terrell, 53; Texarkana, 6, 18, 24; Tyler, 7, 19; Uvalde, 20; Vernon, 18; Victoria, 19; Waco, 11, 28, 34; Waxahatchie, 45; Weatherford, 51; Weslaco (see Brownsville-Harlingen-Weslaco); Wichita Falls, 3, 6, 16, 22.

UTAH

Brigham, 36; Cedar City, 5; Logan, 12, 30, 46; Ogden, 9, 18, 24; Price, 6; Provo, 11, 22, 28; Richfield, 13; St. George, 18; Salt Lake City, 2, 4, 5, 7, 20, 26; Tooele, 44; Vernal, 3.

VERMONT

Bennington, 33; Brattleboro, 58; Burlington, 16, 22; Montpelier, 3, 40; Newport, 46; Rutland, 49; St. Albans, 34; St. Johnsbury, 30.

VIRGINIA

Blacksburg, 60; Bristol (see Bristol, Tenn.); Charlottesville, 45, 64; Covington, 44; Danville, 24; Emporia, 25; Farmville, 19; Fredericksburg, 47; Front Royal, 39; Harrisonburg, 3, 34; Lexington, 54; Lynchburg, 13, 16; Marion, 50; Martinsville, 35; Newport News (see Norfolk-Portsmouth-Newport News); Norfolk-Portsmouth (also see Norfolk-Portsmouth-Newport News), 27; Norfolk-Portsmouth-Newport News (also see Norfolk-Portsmouth), 3, 10, 15, 21, 33; Norton, 52; Petersburg, 8, 41; Portsmouth (see Norfolk-Portsmouth and also see Norfolk-Portsmouth-Newport News); Pulaski, 37; Richmond, 6, 12, 23, 29; Roanoke, 7, 10, 27, 33; South Boston, 14; Staunton, 36; Waynesboro, 42; Williamsburg, 17; Winchester, 28.

WASHINGTON

Aberdeen, 58; Anacortes, 34; Bellingham, 12, 18, 24; Bremerton, 44, 50; Centralia, 17; Ellensburg, 49, 65; Ephrata, 43; Everett, 22, 28; Grand Coulee, 37; Hoquiam, 52; Kelso, 39; Kennewick (also see Kennewick-Richland-Pasco), 25; Kennewick-Richland-Pasco, 41; Longview, 33; Olympia, 60; Omak-Okanogan, 45; Okanogan (see Omak); Pasco (also see Kennewick-Richland-Pasco), 19; Port Angeles, 16; Pullman, 10, 24; Richland (also see Kennewick-Richland-Pasco), 31; Seattle, 4, 5, 7, 9, 20, 29; Spokane, 2, 4, 6, 7; Tacoma, 11, 13, 56, 62; Walla Walla, 5, 8, 22; Wenatchee, 45, 55; Yakima, 23, 29, 47.

WEST VIRGINIA

Beckley, 6, 21; Bluefield, 41; Charleston, 8, 43, 49; Clarksburg, 12, 22; Elkins, 40; Fairmont, 35; Hinton, 31; Huntington, 5, 13, 53; Logan, 23; Martinsburg, 38; Morgantown, 24; Parkersburg, 15; Welch, 25; Weston, 32; Wheeling (also see Wheeling-Steubenville, Ohio), 57; Wheeling-Steubenville, Ohio, 7, 9, 51; Williamson, 17.

WISCONSIN

Adams, 58; Appleton, 42; Ashland, 15; Beaver Dam, 37; Beloit, 57; Chilton, 24; Eau Claire, 13, 19, 25; Fond du Lac, 54; Green Bay, 2, 6; Janesville, 63; Kenosha, 61; La Crosse, 8, 52, 58; Madison, 3, 21, 27, 33; Manitowish, 65; Marinette, 11, 32, 38; Milwaukee, 4, 10, 12, 19, 25, 31; Oshkosh, 48; Park Falls, 18; Portage, 17; Prairie du Chien, 34; Racine, 49, 55; Rhinelander, 22; Rice Lake, 21; Richland Center, 15, 26; Sheboygan, 59; Shell Lake, 40; Sparta, 80; Stevens Point, 20, 26; Sturgeon Bay, 44; Superior (see Duluth, Minn.); Wausau, 7, 16, 46; Wisconsin Rapids, 14.

WYOMING

Buffalo, 29; Casper, 2, 6; Cheyenne, 3, 5; Cody, 24; Douglas, 14; Evanston, 14; Gillette, 31; Green River, 10; Greybull, 40; Lander, 17; Laramie, 38, 18; Lovell, 36; Lusk, 19; Newcastle, 28; Powell, 39; Rawlins, 11; Riverton, 10; Rock Springs, 13; Sheridan, 9, 12; Thermopolis, 15; Torrington, 27; Wheatland, 24; Worland, 34.

ALASKA

Anchorage, 2, 7, 11, 13; Fairbanks, 2, 4, 7, 9, 11,

13; Juneau, 3, 8, 10; Ketchikan, 2, 4, 7; Seward, 4, 9; Sitka, 13.

HAWAIIAN ISLANDS

Lihue, Kauai, 3, 8, 10, 12; Honolulu, Oahu, 2, 4, 7, 9, 11, 13; Wailuku, Maui, 3, 8, 10, 12; Hilo, Hawaii, 2, 4, 7, 9, 11, 13.

PUERTO RICO

Arecibo 13; Caguas, 11; Mayaguez, 5, 5; Ponce, 7, 9; San Juan, 2, 4, 6.

VIRGIN ISLANDS

Christiansted, 8; Charlotte Amalie, 19, 12.

Distribution of Pathe TV Films Set for October

The new Pathe Television Corporation, Pathe Industries subsidiary, will begin distribution of its entertainment film series October 1, exclusively to local television stations on a cost-and-income-sharing basis, Bruce Eells, president of Pathe TV, announced in New York this week. Operating under what Mr. Eells described as a co-operative film syndication plan, the company will supply all film production financing out of a \$3,000,000 annual budget and will share residual income with current TV stations that subscribe to the plan. Essence of the plan, according to Mr. Eells, is that each subscriber station, charged its pro-ratable share of film costs, will be entitled to three runs of each program within a period of years. "Thereafter," he continued, "the revenues to be derived from lease of the top-quality film to a potential of 2,000 new stations hungry for product will aggregate far in excess of original costs."

Goldwyn on TV Foresees Big But Fewer Films

A future in which great pictures will do greater business than ever but fewer films will be made was predicted Sunday by Samuel Goldwyn as he appeared in an interview with Edward R. Murrow on CBS-TV's "See It Now" show.

A good portion of the program was given over to a filmed report on the men who combined their talents to turn out Goldwyn's "Hans Christian Andersen" in color by Technicolor. Mr. Goldwyn took Mr. Murrow over the lot and introduced him to the men behind the camera, from director Charles Vidor to electricians, painters and soundmen. There were a few short clips from the film introducing Danny Kaye, Farley Granger and dancer Renee Jeanmaire.

TV-vs-Theatre Publicity Helps Box Office: MGM

All the publicity given by the newspapers and magazines to the television-motion picture struggle actually has served to re-awaken the film-going public and brought it back to the theatres, according to an editorial in *The Distributor*, MGM sales publication, in its issue of April 12. Titled "The TV-vs-Movie Talk Is Making Movie Fans!", the editorial goes on to say: "Millions of people have been reading about motion pictures—reading more 'free' publicity copy than the whole industry combined could have wheeled out of the same media if they had set out deliberately in an effort to do so."

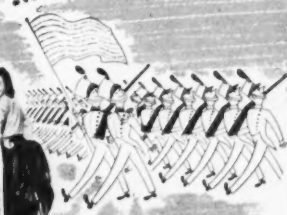
"About face"

About youth!
About song!
About love!
About fun!



Soon! As
a happy
pleasure
parade
as
WARNER BROS.
ever
made!

COLOR BY
TECHNICOLOR



Terry Ramsaye Says

• • • • •

ACTORS' TRIUMPH—The high acclaim for the performance of Humphrey Bogart in "The African Queen," the Academy's best actor of the year, impelled a personal examination. In all the attentions so far given it seems that an essential fact of Mr. Bogart's high achievement has not been stated. The truth is that his performance and that of able Katharine Hepburn triumphed over a story which came to the screen decidedly laden with invasive flaws and corny impossibilities. They did enjoy the support of most capable photography and direction.

The picture opens with a sub-plot about the life and ambitions of a missionary. It was a top-heavy overblown device to establish atmosphere and background crowded with enough stuff to have made a story on its own. The African atmosphere was clumsily made emphatic by interpolations of zoology on the hoof entirely irrelevant to the tale. Mr. Bogart's role was inadequately introduced. Two of the hardest working members of the cast were old John R. Coincidence and the Maker-of-Miracles, contributing the action thrills to the production.

The picture's happy ending leaves the hero and heroine swimming on their backs, talking for the camera, in a jungle-bound lake headed gayly for far Konya with nothing to meet the perils ahead. Clearly up the creek without a paddle.

For all that it is a considerable picture. It could do with a tag line: "Never underestimate the power of a woman." That's Hepburn.

ABOUT "SON JOHN"—As a slightly reformed but unrepentant copywriter, one surveys with interest the challenge line of an advertisement in the daily press for "My Son John" at the Capitol in New York: "I was guilty to this extent, Mother. We were intimate . . . very intimate indeed."

That would put illicit sex, by implication, dominant in an ambitious picture in which it does not appear. It is a poignant melodrama of mother love and patriotism against a background of spy intrigue in the cause of Communism. But that sex sequence seems to have been left on the cutting room floor, including all except a newspaper half-tone appearance of the spy-girl of the indicated intimacy alleged. The central story as it reaches the screen is not thereby impaired.

This picture's career is one to be watched with acute attention. It is clearly the best that Hollywood has done in this category,

and would be competent drama even without its staple patriotism of nation and faith. This makes the Red underground hate it the more and the instruments of hate are at work. Watch the reviews and comment on the picture.

The reaction of the New York daily press is now recorded, with as highly variant estimates, high and low, as ever could be found in any picture presentation. To one experienced in the area the reactions as recorded could have been forecast merely on a basis of the list of reviewers' names. The top-lofty cognoscenti wing is out with its clichés of objection, which have become as commonplace a line of tall corn as any they deride.

Life and people are corny indeed, and that includes mother-love, simple faith, patriotism, reasoned or unreasoned, common honesty, decency, respect and reverence. If these are not important to the common man, despite all the confusions of the day, our world is for naught.

Meanwhile, obvious as it is that the offering of this picture has been accompanied with a vast concern about a big investment—\$1,800,000, we hear—nothing can be gained by an exploitation addressed at changing the subject with implications of sex or other endeavors at diversion. The issue has been joined.

Can a competent picture achieve important box office success in spite of the fact that it is anti-communistic? The fact is none really has—and we can be wondering why?

GARDEN NOTE—The modern lore of horticulture is full of the percolations of scientific discovery of the vast importance of infinitesimal components to be supplied by the soil. The literature of the trade is aggressive with preparations to supply "trace chemicals" in shot-gun prescriptions like over-the-counter vitamin packages sold on the radio. This experimenter has found an automatic solution through strewing the fireplace ashes in the garden compost heap. Through the winter that fireplace reduces gleanings from all the world to ashes, oddments and wrappings and packing stuff borne in with the mails from all the world. There are papers, paints and finisels, stuff from fields and factories, deserts and jungles. In those ashes are important zinc, copper, titanium, uranium salts, boron, beryllium, strontium, sulphur, sodium, potassium, phosphates and whatever. Even the alien weeds, of which our garden has many, seem to enjoy the diet.

Urges Ban On TV Film

OMAHA—Despite the threat of floods, an unexpectedly large number of delegates this week attended the joint convention at the Fontenelle Hotel here of the Iowa-Nebraska and Mid-Central Allied Independent Theatre Owners Association. Some 250 persons were present at the opening session Tuesday.

One of the main speakers was Wilbur Snaper, president of Allied States Association, who emphasized the television problem and demanded that pictures be kept off TV. Later the convention passed a resolution to this effect.

Other resolutions passed included: Full support to COMPO and Movietime star tours; full support to Allied's all-inclusive arbitration plan including finding voluntary arbitrators; selection of Academy Award winners by the public through the theatres; exhibitor pressure for Congress to repeal the 20 per cent admissions tax, and praise for MGM and Monogram for refusing to sell pictures to television.

An open forum was led by A. B. Jefferies, president of Mid-Central. Al Myrick, president of the Iowa-Nebraska unit, opened the session with the charge that distributors were not absorbing their share of the declining receipts.

Mr. Myrick admitted that product has improved, but that in the past year there were 50 less top-flight pictures. This was fine for one-change-a-week theatres, but of little help to the small, multiple change theatres.

Other speakers were scheduled to be Mike Simons of MGM, who was to discuss the Council of Motion Pictures Organizations, and Robert Hoff, president of Theatre Equipment and Supply Manufacturers Association, dwelling on the need for good equipment in today's competitive market.

"Pinky" Case Is Docketed With U. S. Supreme Court

The "Pinky" case, on which the motion picture industry hopes to settle the question of the constitutionality of screen censorship, this week was docketed with the U. S. Supreme Court. The appeal, with defendant W. L. Gelling, Texas theatre operator, receiving the backing of the Motion Picture Association of America, calls upon the Supreme Court to reverse the high court's 37-year-old decision in the Mutual Film case which excluded films from the media entitled to Constitutional protection.

Abbott & Costello Make 11th Stop on "Jack" Tour

Abbott and Costello arrived in Cleveland this week on the eleventh stop of their 15-city tour of the United States and Canada in behalf of Warners' "Jack and the Beanstalk," an Exclusive Production filmed in Supercolor. While in Cleveland, the comedy team participated in the kick-off of the city-wide Annual Charity Bowling Tournament.

\$1,000 IN CASH PRIZES!

First Prize \$500. Second Prize \$250. Five Prizes \$50 each

M-G-M's "PROMOTION PRIZE OF THE MONTH"

We are happy to announce that the fourth picture in M-G-M's popular contest for showmen is the great exploitation drama based on a unique life story!

"CARBINE WILLIAMS"

This picture, starring James Stewart, tells one man's amazing story from prison to fame and fortune. 50 million readers thrilled to it in three top national magazines.

In order to give exhibitors full opportunity to enter this contest we have set the deadline for entries up to Aug. 31st. The judges are impartial trade press editors. Every theatre is invited to participate and all factors will be taken into consideration by the judges. No elaborate presentations are required. Send a factual report of your campaign to "PROMOTION PRIZE OF THE MONTH", M-G-M PICTURES, 3rd FLOOR, 1540 BROADWAY, NEW YORK 19, N. Y.

THERE IS STILL TIME FOR THESE:

May 30th is deadline for entries on "INVITATION"

June 30th is deadline for "JUST THIS ONCE"

July 31st is deadline for "WHEN IN ROME"

See the press books on the above pictures for further details!

MGM INVITES 100 TO STUDIO

Will Take Representative Exhibitors to Hollywood for Merchandise Talks

Early next month, a group of theatre operators from across the United States will be flown to Hollywood, to be taken on a tour of production facilities, to watch films in production, meet the stars and other personalities involved in the films, view upcoming product, and be apprised of advertising and exploitation plans of each individual picture.

The host of this precedential Operation Product is MGM, and the guests are approximately 100 exhibitors representing

tion of host to Dore Schary, production vice-president, who will arrange the showing of forthcoming features already completed as well as providing, in capsule form, an insight into many films that are nearing completion. Among the films to be shown are the following:

"Scaramouche," color by Technicolor; "Ivanhoe," Technicolor; "The Merry Widow," Technicolor; "Because You're Mine," Technicolor; "Lovely to Look At" and "Pat and Mike." At each screening, the MGM promotion department headed by Howard Dietz, vice-president, will outline the advertising and exploitation plans as well as conduct a forum on merchandising.

"This tour is the best way of telling the theatres what they can expect," Mr. Reagan said this week. "Seeing is believing and I wish that it were possible to transport a thousand exhibitors instead of a hundred. That being impractical we feel that through the avenue of exhibitor organization, their officers and our customers in strategic locations, we could get the best possible opinion and merchandising counsel on what we believe to be the most exciting backlog of pictures in the history of our studio. Together with my associate, Howard Dietz, we shall be most eager for the reaction and suggestions from the showmen who, in the last analysis, are the closest link to the public we serve."



Charles M. Reagan



Howard Dietz

exhibition facilities of more than 10,000 theatres, who will be flown May 8 in a fleet of chartered planes to the company studios at Culver City, Cal. The theatre operators will be representative of the five exhibitor organizations participating in the Council of Motion Picture Organizations. They are: Allied States Association, Theatre Owners of America, Independent Theatre Owners Association, Western Theatre Owners, and the Metropolitan Theatre Organization of New York.

According to Charles M. Reagan, vice-president and general sales manager of MGM, "by showing the actual pictures to the exhibitors of the country, a great deal can be done to build up confidence in the business expectancy for the balance of 1952."

To See Latest Product

MGM hopes that the "Seeing is Believing" project will "make it possible for a cross section of the country's exhibitors to see outstanding pictures (and) it is believed . . . that their anticipated confidence will communicate itself to all exhibitors. . . This enterprise will enable exhibitors, influential in their communities, to return to their home cities with a message of optimism for public and press that will prove to be the best kind of public relations for the entire industry."

The exhibitors will arrive May 8 and stay through May 10. Nicholas M. Schenck, Loew's, Inc., president, will yield the posi-

SMASH EASTER WEEK BUSINESS RECORDED

More New Yorkers attended motion picture theatres over the Easter weekend than in any similar period since 1946, according to an estimate made by the Metropolitan Motion Picture Theatre Association. Indications also are that like records are being racked up all around the nation.

The Radio City Music Hall expected to smash the Easter record this week, forecasting a huge \$175,000—the biggest Easter week gross in its 20-year history—for the third week of MGM's "Singin' in the Rain." The Roxy, playing 20th Century-Fox's "With a Song in My Heart" for the second week, predicted a terrific \$150,000 for the seven days.

Robert O'Brien, secretary-treasurer of United Paramount Theatres, disclosed that weekend reports indicated excellent holiday grosses for UPT theatres in New York and elsewhere. A similar statement was issued by Oscar Doob, general theatre executive of Loew's.

Loew Gross Up, Net Down

The estimated gross sales and operating revenues for Loew's, Inc., for the 16-week period which ended March 13, 1952, was \$55,121,000, it was announced this week in New York by Charles C. Moskowitz, vice-president and treasurer. This reflects an increase over a similar period last year when the total was \$54,158,000 for the 16-week period which ended March 15, 1951.

The sum of \$95,693,000 was the total given for the estimated gross sales and operating revenues in the 28-week period which ended March 13 last and this compares with a \$93,950,000 for the similar 28-week period in 1951.

The company's share of net profit for the 16-week period this year was \$1,647,977 compared to \$2,230,911 for the comparative 16-week period last year. The 28-week profit figure this year was \$3,737,316, and last year \$4,225,865. This was equivalent to 32 cents per share of common stock for the 16-week period this year, and 43 cents for the 16-week period last year. For the 28-week period, the earnings were 73 cents and 82 cents respectively for 1952 and 1951.

Elson Heads Opposition Group in Trans-Lux

The group of Trans-Lux stockholders who are opposing the present management of the company headed by Harry Brandt and Milton Weisman, this week sent proxy solicitations to stockholders. The solicitations nominate a slate of 11 new directors, headed by Norman W. Elson, president of Guild Enterprises, Inc., to replace the present officers and board of Trans-Lux. The group charges mismanagement of the company, and cites specifically several deals which, it charges, Mr. Brandt and Mr. Weisman made with other theatre companies owned or controlled by Mr. Brandt or members of his family.

Hoff Optimistic on Controls After Visit to Washington

J. Robert Hoff, president of the Theatre Equipment and Supply Manufacturers Association, at his home office in Omaha, was optimistic on controls after a visit to Washington. He stressed, however, that direct statements must be made by National Production Authority officials in Washington. He had discussed problems affecting manufacturers with Peter Black, assistant to Administrator Manly Fleischman, and with representatives of other departments.

Teaching Custodians Observe 15th Year

The 15th anniversary of Teaching Film Custodian's, Inc., was observed April 18 at a dinner in New York at the Hotel Biltmore. Certificates of appreciation were presented at the dinner to the presidents of cooperating film companies, and to Eric Johnston, president of the Motion Picture Association of America.

A SPECIAL
SERVICE FOR
EXHIBITORS...

... DESIGNED
TO HIGHLIGHT
CURRENT AND
CHOICE PRODUCT

THE BOOKING OF THE WEEK

The Marrying Kind

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:

Comedy Drama

CAST:

Judy Holliday
and introducing
Aldo Ray

RUNNING TIME:

90 minutes

HIGHLIGHTS:

Pin: "Born Yesterday"
Academy Award winner
does it all over again with
that "Born Yesterday"
director, George Cukor,
and that "Born Yesterday"
writer, Garson Kanin, collaborating
with wife Ruth Gordon.
For good measure a star
is born in this picture—
Aldo Ray. All the com-
edy of "Born Yesterday"
PLUS a world of heart-
warming drama. "Excel-
lent!" (M. P. Herald)
"Mighty strong attrac-
tion. Hits audience with
brilliant effect. Ray's a
guy to watch." (Film
Daily) "Holliday is noth-
ing less than great." (Hollywood Rep.)

RELEASE DATE:

In release

DISTRIBUTOR:

Columbia



THAT "BORN YESTERDAY"
GIRL GETS MARRIED
TODAY!

"all
right—
I'm
dumb
—so
go
marry
Einstein!"



Judy's "Just Married"—
and just wonderful in the
heartwarming story
of a young couple
in love up to here!

COLUMBIA PICTURES
presents

**JUDY
HOLLIDAY**

*The
Marrying
Kind*



"I give up—
where'd you hide it
this time?"

introducing
ALDO RAY
Judy's light of love

with Madge Kennedy • Written by RUTH GORDON and GARSON KANIN
Produced by BERT GRANET • Directed by GEORGE CUKOR

SAMPLE
NEWSPAPER
AD

KAZAN IN PARTY BUT QUIT EARLY *Film Future Is Secure: Johnston*

Says Aims, Methods Used Opened Eyes; Sees Reds Thriving on Secrecy

Elia Kazan, prominent stage and film director, admitted before the House Un-American Activities Committee last week that he had been a member of the Communist Party for 19 months from the summer of 1934 to the late winter or early spring of 1936.

He said he quit the Party in disgust over Communist methods and aims and that, since then, he had never joined any front organizations even though he had permitted his name to be used by some groups later identified as such.

Takes Ad in "Times"

On Sunday, in a full-page ad in the *New York Times* Mr. Kazan explained why he was speaking out. "Secrecy serves the Communists," the statement read. "At the other pole, it serves those who are interested in silencing liberal voices. I was held back, primarily, by concern for the reputations and employment of people who may, like myself, have left the party many years ago."

In a previous appearance before the Un-American Activities committee January 14, Mr. Kazan had admitted his party membership, but had refused to give the Committee much other information.

Last week, declaring that "secrecy serves the Communists and is exactly what they want," Mr. Kazan named names with the explanation that "the American people need the facts and all the facts about all aspects of Communism in order to deal with it wisely and effectively. My obligation as a citizen is to tell everything I know."

The director said the two key aims of the Reds in the mid-1930s were to take over Actors Equity and the Group Theatre. They succeeded in neither of these ambitions, Mr. Kazan told Rep. Walter (D., Pa.), sitting as a one-man sub-committee. He named the following as having been with him in the Communist cell:

Lewis Leverett, co-leader of the unit; J. Edward Bromberg, co-leader and now deceased; Phoebe Brand (later Mrs. Morris Carnovsky) whom he introduced into the party; Morris Carnovsky; Tony Kraber, who helped recruit Mr. Kazan into the party; Paula Miller, later Mrs. Lee Strasberg ("We are friends today. I believe that, as she has told me, she quit the Communists long ago"); Clifford Odets, and Art Smith.

No Tie With Arts Unit

Mr. Kazan pointed out that he had nothing to do with the Actors Laboratory or the Stockholm Peace Pledge and that he did not attend or sponsor the Waldorf Peace Conference. "I had nothing to do with the

(Committee) of Arts, Sciences and Professions or any of its predecessors or successors," he declared. He added that he did not support Henry Wallace for president.

Mr. Kazan related the circumstances under which he quit the party, saying that in the winter of 1935-36 he was a member of the Actors Committee of the Group Theatre. As a member of this advisory committee he was instructed by the Communist unit to demand that the Group be run "democratically." Realizing that this was a Communist tactic to control the organization, he left.

"I had enough regimentation, enough of being told what to think and say and do, enough of their habitual violation of the daily practices of democracy to which I was accustomed. The last straw came when I was invited to go through a typical Communist scene of crawling and apologizing and admitting the error of my ways." A Red functionary demanded repentance of Mr. Kazan.

Hates Red Tactics

"That was the night I quit them," the director said. "I had had enough anyway. I had had a taste of police state living and I did not like it." His only contribution to a front organization after that time was a \$500 one to the Committee for the Hollywood Ten, Mr. Kazan said.

In his statement, the director said first hand experience of dictatorship and thought control had left him with an abiding hatred of Communist tactics and "the conviction that these must be resisted always. It also left me with the passionate conviction that we must never let the Communists get away with the pretense that they stand for the very things which they kill in their own countries. I am talking about free speech, a free press, the rights of property, the rights of labor, racial equality and, above all, individual rights. I value these things. I take them seriously. I value peace, too, when it is not bought at the price of fundamental decency."

Igoe Denies Right to Bid Against Jackson

Federal Judge Michael Igoe last week in Chicago denied the petition of MGM and the Jeffery theatre to permit the latter to bid against the Jackson Park theatre for pictures. Judge Igoe ruled that the Jeffery can play day and date with the Jackson Park but cannot take pictures away from it. In another action, attorney Seymour Orlikoff, on behalf of the New Strand theatre and its operators, Charles and Abraham Auerbach, filed an injunction in Chicago Federal Court asking the eight major film companies, and Balaban and Katz and Essaness for a change in the present booking system, which is said to favor the B & K and Essaness circuits.

LOS ANGELES: "Those who are betting against the motion picture industry today are betting against the American economy itself"—forgetting that the essence of American society is change, that it draws strength from adaptation and thrives on competition, according to Eric Johnston, president of the Motion Picture Association of America.

Speaking at a dinner here this week, sponsored by the Los Angeles Chamber of Commerce in honor of the 50th anniversary of the first regular commercial theatre in Los Angeles, Mr. Johnston said that the facts of the present should be the guideposts to the future.

People who cite the closing of theatres as an indication of the collapse of the industry are not reading the facts correctly, he said. Theatre closings—always more highly publicized than comparable closings in other industries—only indicate shifts in populations during which business "follows the crowds."

Stories of the drastic decline in the motion picture box office would indicate also that "half our companies were candidates for bankruptcy," the MPAA president said. Actually, however, there was a decline in post-war years, which leveled off last year and now has begun to edge ahead.

Concerning television, Mr. Johnston said he thought the medium would play a complementary role with the motion picture theatre. "Home television," he declared, "is not going to flourish on the ashes of the motion picture industry." It is, instead, becoming "increasingly dependent upon film for its operation."

He described theatre television as a "sleeping giant," destined to be a major factor in the operation of every motion picture theatre in the country and one of the factors which will "spell long and greater prosperity for our industry on the home front."

Theatre Patrons' 1950 Candy Purchases at \$7,870,816

The motion picture industry, through its theatres, was a candy customer to the extent of \$7,870,816 worth bought in 1950, the United States Commerce Department said in Washington last week. It thus accounted for 2.3 per cent of candy sales in this country.

New Crescent Theatre Approved

A District Court ruling in Nashville, Tenn., has overruled Justice Department objections to the Crescent circuit acquiring the Lewisburg theatre. Judge Elmer Davies ruled last Friday against a claim by the Government that the Crescent anti-trust consent decree barred the acquisition.

CALLS FOR CONTINUOUS SELLING PERFORMANCE

Kalmenson Tells Warner Sales Meeting Efforts Must Be Stepped Up

NEW ORLEANS: The buyer's market in the industry today demands a "continuous performance" on the part of distributor and exhibitor. Ben Kalmenson, Warner vice-president in charge of distribution, told a meeting of the company's southern division sales force at the Roosevelt Hotel here this week.

"The motion pictures business has always been a continuous performance, production-wise, distribution-wise and exhibition-wise," said Mr. Kalmenson. "But current competitive conditions have made this business the kind of continuous performance that takes place in a pressure-cooker. Under present conditions, we must step up our efforts in all directions with the kind of showmanship that has made our business the great industry that it is."

Blumenstock Signs New Contract With Studio

John Kirby, southern sales manager, headed the delegation of district managers, branch managers and salesmen at the two-day New Orleans division meetings, designed to present personnel with an overall picture of the company's forthcoming product. Mort Blumenstock, vice-president in charge of publicity and advertising, flew in to New Orleans from his headquarters at the Burbank studio to participate in the conferences.

On Tuesday it was disclosed Mr. Blumenstock had signed a new three-year contract with the studio at \$1,500 weekly, plus an extra \$250 a week for expenses.

Mr. Kalmenson, speaking of his recent trip to the studio, said he was especially impressed not only by the variety of themes in the company's forthcoming product, but by the wide variety of top names and talent in the new pictures. "Variety," he declared, "is the keynote of our showmanship effort."

"Good product alone, however, is not enough," he warned, and added that "showmanship of the highest order" is necessary to let the public know what kind of product is available. These days, this is not a business that can thrive on defensive tactics. This is a business that demands aggressive, dynamic performance."

Necessary to Go Out And Sell the Buyers

Such aggressive, dynamic selling is needed from the moment a motion picture is started to the time the tickets are on sale at the box office. "We face a buyer's market," he continued, "and anyone can tell you that the way to meet a buyer's market is to go out and sell the buyers."



BEN KALMENSON

"People in our business have always paused in their survey of the situation to point out that there is nothing wrong with the motion picture business that good pictures can't cure. I don't believe that we can let it go at that. We still must sell all pictures to the public."

"Our studio has made more than its share of good pictures throughout its existence. It has the best in its entire history coming up in the next several months, but I don't think any of us can afford to sit back and say, 'We've got good product,' and let it go at that. If exhibitors cooperate as they should in helping us bring this product to the public, we will have a thoroughly sold public."

"I have never been as sure of the future as I am at this moment," Mr. Kalmenson then declared, and he added that he had seen evidence of how the Warner operation had been geared to early merchandising. In this connection, Mr. Blumenstock has made his headquarters at the studio so that intensive attention can be given every new picture from the very beginning of production.

WARNERS SCHEDULES THREE REGIONAL PARLEYS

The remarks this week in New Orleans of Ben Kalmenson, Warner vice-president in charge of distribution, launched a series of three regional sales meetings which the company will hold within the next two weeks to outline sales and merchandising policies. The second divisional conference has been scheduled for the William Penn Hotel in Pittsburgh, April 24-25, with Jules Lapidus, eastern sales manager, and his eastern division in attendance. The final meeting will be held at the Blackstone Hotel in Chicago, May 1-2, with Roy Haines, western sales manager, leading the regional delegation.

The distribution executive said that on his recent trip to the coast he had an opportunity to look at much of the product which the company will be releasing in the next several months. "I saw, at first hand, that we have a continuous performance which will result in the continuous delivery of fine entertainment that no other medium can offer."

Mr. Kalmenson then discussed the product, either completed or currently in production, for which distribution and marketing plans are being formulated.

Number of Pictures Are Planned in Color

These pictures include: "The Lion and the Horse," in WarnerColor, starring Steve Cochran; "Mara Maru," starring Errol Flynn and Ruth Roman; "The San Francisco Story," a Fidelity Pictures Production for Warners starring Joel McCrea and Yvonne DeCarlo; "About Face," musical in color by Technicolor starring Gordon MacRae, Eddie Bracken, Dick Wesson and Virginia Gibson; "Carson City," in Warner Color starring Randolph Scott, Lucille Norman, Raymond Massey and Richard Webb.

"Three for Bedroom C," an Alperson-Bren production in Natural Color, starring Gloria Swanson; "The Winning Team," starring Ronald Reagan, Doris Day and Frank Lovejoy; "Where's Charley?," musical in color by Technicolor starring Ray Bolger; "The Story of Will Rogers," in color by Technicolor starring Will Rogers, Jr., and Jane Wyman; "She's Working Her Way Through College," in color by Technicolor starring Virginia Mayo, Ronald Reagan, Gene Nelson, Don DeFore, Phyllis Thaxter and Patrice Wymore; "The Crimson Pirate," Norma Production in color by Technicolor starring Burt Lancaster; "The Miracle of Our Lady of Fatima," in WarnerColor starring Gilbert Roland, and "Springfield Rifle," in WarnerColor starring Gary Cooper.

Cites Range of Product Due from Studio

"I call this continuous performance in picture making," said Mr. Kalmenson, "because men like Jack L. Warner have the kind of vision that can conceive a motion picture production program of wide range."

"Beyond what I have just mentioned," he concluded, "there are pictures still in the planning stage which emphasize the fact that Jack Warner, and everyone under his direction at our studio, are committed to this policy."

"All our thinking is geared to the positive conviction that dynamic merchandising of pictures must be a continuous process, without let-up, pointed directly at the box office . . . Theatre men must see to it that their efforts are as constant as ours."

TV OPENS WAY TO RKO FILM

Ready When FCC Calls, Says Fabian

BBC Show of "Mourning," Long on Shelf, Success and Bookings Follow

by PETER BURNUP

LONDON: The BBC's Television Service, for once in a way, has opened a door for the film trade.

RKO Radio here has held its "Mourning Becomes Electra" in cold storage since the first print arrived in 1947. From time to time since, critics have asked when they might see the film. Phil Reisman asked much the same question when he came over on one of his routine visits a year or so ago. Robert S. Wolff had one answer to all questioners: the time wasn't right.

In Two Installments

Last week BBC's earnest experimenters put on the Eugene O'Neill play in full, taking up TV time on two separate evenings with instalments of the piece. To considerable surprise, the TV "Mourning" became a great success, with many viewers (the majority of whom hadn't previously even heard of O'Neill) rating it the finest thing the BBC has yet done.

That posed a pretty problem for RKO with a potentially plentiful packet on their hands. First off the mark, however, was Manchester exhibitor Harry Buxton with a bid for the picture at his 1,215-seat Gaiety theatre. Mr. Buxton is the first to admit that he is not given to essays in the intellectual. But he's a showman. "Gone With the Wind" ran at his Gaiety for 53 weeks. Mr. Wolff has given Mr. Buxton the privilege of the British premiere of the eight-year-old picture May 4 and the right to play it exclusively in Manchester for as long as he pleases.

Not only circuit chiefs but less flamboyant theatre men will watch that Manchester occasion with interest.

CEA Lifts Hecht Ban

At the request of the Kinematograph Renters' Society, the Cinematograph Exhibitors' Association has lifted its four-year-old ban on Ben Hecht. Through the Renters' Society, United Artists had pleaded that they were interested in a new film whose script had been written by Mr. Hecht and that they wanted "to get on with their picture without further bother in England."

It was pointed out also that it was grossly unfair of the CEA to mete out a life sentence on a man for an offense which, had it been dealt with by a court, might have been met by a fine or some other punishment extending to a few months only. It was additionally urged that United Artists were innocent parties anyway. CEA, feeling that it had done its duty, lifted the ban.

Particulars of the entertainment tax revision scheme due to be submitted to the Chancellor of the Exchequer have been revealed to delegates of the CEA General Council but the disclosure was made under vows of secrecy.

In the past, talking out of turn has been blamed for the thumbs-down attitude taken by Treasury men. General Council's report stated only that a letter had been sent to the Chancellor, Mr. Butler, formally asking for an interview.

Ask Revision of Tax Scale

It can be stated nevertheless that what exhibitors will ask for when they come face to face with Mr. Butler or his officials follows closely in principle the forecast already published in MOTION PICTURE HERALD, that the scale of the tax's incidence be liberalized so that theatre men can get back to convenient seat-prices instead of those bothersome odd pennies and ha'pence.

How soon the CEA's delegation will be received at the Treasury or when the coming year's tax scale will be made known is uncertain. Parliament has gone into Easter recess and will not reassemble until April 21. The intention was to take the Committee Stage on the Finance Bill (at which any revision of the tax might suitably be considered) immediately thereafter. But the persistent filibuster put up by the Socialist opposition has upset the Government's legislative program.

May Delegate Authority

It is considered more than likely that the Chancellor, having postulated the aggregate amount he wants out of the box office, will give enabling powers to the Customs and Excise authorities to fix the scale. The general feeling is that whatever revisions are made will synchronise with the beginning of the third Eady year next August.

There is a feeling here that "Eady" will be liquidated at the end of that third year. By all the signs, that's a vain hope. Defects in the plan's machinery already have been detected and efforts made toward their correction. But the overriding consideration is that every governmental inquiry into trade affairs has emphasized the necessity of a quicker amortization to producers of a given picture's box office take. It's as sure as tomorrow's sunrise that some device of that sort will succeed the present Eady Plan.

Rains Hurt Albany Drive-ins

Heavy spring rains and thaws caused damage to several drive-ins in the Albany district last week. Harry Lamont's Overlook at Poughkeepsie lost one night because of rains while another of his drive-ins, near Kingston, suspended operations three days for the same reason.

S. H. Fabian, chairman of the National Exhibitors' Theatre Television Committee, said last week the industry would "continue to be alert and active in keeping our presentation up-to-date" so that it could proceed immediately when a new date is set for the theatre television hearings.

The Federal Communications Commission has announced indefinite postponement of the hearings due to pressure of other work. It is believed likely that the hearings will now take place in the fall.

The full television committee of the Motion Picture Association of America was to have met in New York this week to discuss policy in the light of changed plans.

Mr. Fabian voiced "keen disappointment" at the delay but said that, while the postponement was regrettable, it was not disastrous. "Any postponements of such an important matter as this theatre television hearing before the Commission works a hardship on our executives and members of our engineering and legal staffs because they must readjust their personal schedules, and there is the continuing expense of keeping alive and current the voluminous research that must support our presentation," he said.

He added: "We are confident that the Commission understands these factors and will move as promptly as possible to establish a new date for the hearing." Mr. Fabian said the cooperation he had received from the industry has been "heartening."

Majors, Circuit Named In Wisconsin Anti-Trust Suit

The Viking Theatre Corporation, operators of the Viking theatre, Appleton, Wis., last week filed an anti-trust suit in Chicago Federal Court against the eight major distributors and Warner Brothers Theatres, operators of the Reo and Appleton theatres in Appleton, charging that Viking was forced by the Wisconsin zoning system to play pictures in second and third run after the opposition Warner theatres. The suit, filed by Thomas C. McConnell, attorney, on behalf of Viking, asks \$1,950,000 in triple damages for the period from 1942 to the present.

UA Officers Meet Branch Personnel in Detroit

The eighth in a series of cross-country sales meetings being conducted by William J. Heineman and Max E. Youngstein, United Artists' vice-presidents, was concluded at the Statler Hotel in Detroit last week. Attending the meeting were executives and sales personnel of the UA branch offices in Detroit, Cleveland, Cincinnati and Pittsburgh. Nat Nathanson, eastern Canadian sales manager, accompanied Mr. Heineman and Mr. Youngstein on the trip.

Paramount's Year Profit \$5,459,273

Paramount Pictures Corporation and consolidated domestic and Canadian subsidiaries this week reported net profit after taxes of \$5,459,273 for the fiscal year ended December 29, 1951. This compares with earnings of \$6,565,041 for the 1950 fiscal year. The decrease was attributed principally to reduced earnings of Allen B. DuMont Laboratories in 1951.

The two earnings figures are equivalent to \$2.33 a share on the 2,342,116 shares for 1951 and \$2.67 on the 2,455,200 shares for 1950, computed on the number of shares outstanding at the end of the year. Taxes for 1951 were \$1,829,158 higher than for the previous year. The companies were not subject to United States excess profits taxes in 1951 or 1950.

It was pointed out in the annual report to stockholders that the earnings figures do not include approximately \$43,000 for 1951 and \$1,269,000 for 1950 representing Paramount's share of undistributed earnings of non-consolidated domestic and Canadian companies.

The consolidated balance sheet of the company and subsidiaries for December 29, 1951, showed total current assets of \$72,339,700 and current liabilities of \$8,178,216, leaving a net working capital of \$64,161,484. Total dividends of \$2 a share on the common stock were paid during the year.

Film rentals, theatre receipts, etc., for 1951 amounted to \$94,628,572, against \$81,825,286 for 1950. General and theatre operating expenses for the respective years were \$19,294,127 and \$16,352,755.

Technicolor Quarter Net Profit Up to \$518,948

Technicolor, Inc., for the first quarter of 1952, ended March 31, 1952, showed a net profit after taxes of \$518,948, equivalent to 56 cents per share, it was reported last week by Dr. Herbert T. Kalmus, president and general manager. This compares with a net of \$489,770, or 53 cents per share for the corresponding quarter in 1951. Profit after depreciation, income taxes and other charges of Technicolor, Ltd., the British subsidiary, for the year ended November 30, 1951, was approximately \$530,000. No dividend was paid out of these earnings during 1951 but an interim dividend equivalent to four cents a share on the stock of Technicolor, Inc., was paid by Technicolor, Ltd., in the first quarter of 1952. This is included in the above figure of 56 cents per share earned for that quarter.

Technicolor Pays Dividend

The board of directors of Technicolor, Inc., last week declared a dividend of 50 cents a share, payable April 30, 1952, to stockholders of record April 21.

ALL EYES ON ARBITRATION PARLEY SET FOR APRIL 22

With all arrangements made, and rosters of delegates completed, the industry this week anxiously awaited the start of the arbitration meeting scheduled for April 22 at the Hotel Astor in New York.

In recent weeks, the distributors negotiating committee headed by William F. Rodgers of MGM has been meeting to discuss and digest the arbitration formulas proposed by the two major exhibitor organizations—Theatre Owners of America and Allied States Association.

It is not known yet whether the distributors will submit a plan of their own to the all-industry gathering, or amendments and revisions to those already submitted by TOA and Allied. The question as to whether rentals shall be arbitrable is one of the key points in the arbitration matter, since some distributors are known to be opposed to it, while the exhibitors are in favor.

The distributors will be represented by four delegates and three of counsel at the talks, while Allied, TOA, Independent Theatre Owners Association of New York, Western Theatre Owners and the Metropolitan Motion Picture Theatre Association are entitled to two delegates and one counsel each.

The conference is sponsored by the distributors, for whom Eric Johnston, president of the Motion Picture Association of America, sent the invitations.

The Allied plan calls for: 1. Arbitration of rentals, bidding and runs, forcing of pictures, contract rights. 2. A setup that would be simple and inexpensive; a three-man board to do the arbitrating, with a different board in each case, the board to consist of one man chosen by the distributor, another by the exhibitor, and a third by the two; an arbitration committee in each exchange to do secretarial work. 3. Costs to be borne by the loser or apportioned among the parties. 4. Lawyers' participation to be held to a minimum. 5. Fuller details to be discussed at the April 22 conference in New York.

The TOA plans call for: 1. Arbitration of clearances, runs, competitive bidding—"Any matters arising out of, or in connection with, film contracts." 2. A three-man arbitration panel similar to that proposed by TOA, except that the third arbitrator would be named by the national arbitration administrator, whose salary would not exceed \$25,000 a year and who would be picked by the Secretary of Commerce. Regional arbitrators would receive a maximum of \$50 per day, plus traveling expenses. 3. Costs to be borne by the loser will include arbitrators' fees. A majority vote by the board can constitute a decision. 4. Lawyers participation to be permitted, testimony will be given under oath. 5. Complainant to pay a filing fee of \$25.

Warners Will Acquire Brothers' 190,000 Shares

Warner Brothers Pictures expects to acquire 190,000 of the 200,000 shares of the corporation's common stock recently tendered by the Brothers Warner, Harry M. Warner, president, disclosed last week. In another report on the result of the latest invitation to tender stock, Mr. Warner said that the company expects to acquire a total of 669,185 shares. A total of 859,787 shares were tendered at prices under \$14.99 a share and approximately 71 per cent so tendered will be purchased by the company. The cost of the stock to be acquired, it was added, is \$10,000,166. After deducting the stock to be purchased, there will be 4,950,600 shares still outstanding.

Harold Eskin Acquires Three Warner Theatres

Harold Eskin, independent circuit owner in Philadelphia, has taken over the operation of three Warner theatres in the territory. Already interested in the Rivoli, Belmont, Great Northern and Oxford, neighborhood theatres, Mr. Eskin has taken over the Bromley, key neighborhood house, and the Arcadia and Queen in Wilmington, Del. The two Wilmington houses will be

handled by Iz Segall. For the operation of his newly-acquired houses here, Mr. Eskin has applied for a certificate of incorporation in Pennsylvania for his Avon Motion Picture Corporation, which has its principal office in Trenton, N. J. Offices for the Pennsylvania corporation will be established in the Bromley theatre. The William I. Greenfield Theatres, independent, Philadelphia, has dropped the operation of three of its neighborhood houses in the city—the Byrd, Sherwood and Riviera.

Michigan Allied Beats Ann Arbor Tax Bill

Allied Theatres of Michigan reported a victory in Ann Arbor when natives turned thumbs down on proposals to levy municipal taxes on amusements, payrolls, incomes and other items, it was disclosed at an organization board meeting held in Detroit last week. The vote was 4,177 "no" to 3,069 "yes." A heated campaign, headed by Allied, drew the biggest turnout ever recorded at a municipal election. Also discussed at the board meeting was the Michigan Public Service Commission Lansing hearing May 1 on the Michigan Allied and Butterfield suit against the film delivery increase requested by Film Truck Service. The next Michigan Allied board meeting is scheduled for May 14.

THEY RIDE FOR THEIR GLORY...

**'midst the roaring spectacle of the most
dangerous sport in the world!**



starring

**JOHN LUND • SCOTT BRADY
JOYCE HOLDEN • CHILL WILLS**

Directed by BUDD BOETTICHER • Screenplay by HORACE MCCOY and LILLIE HAYWARD • Based on a story by Peter B. Kyne • Produced by TED RICHMOND

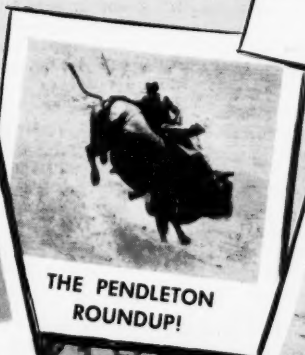
FIGHT FOR THEIR LOVE!

Buster

COLOR BY
Technicolor



THE CALGARY
STAMPEDE!



THE PENDLETON
ROUNDUP!



THE CHEYENNE
FRONTIER DAYS!



THE PHOENIX
CHAMPIONSHIP RODEO!

**ACTUALLY FILMED AT THE WORLD'S LEADING RODEOS...
with the WORLD'S CHAMPIONSHIP BRONCO BUSTERS IN ACTION!**
CASEY TIBBS... World's Champion Cowboy!
PETE CRUMP... World's Champion Bulldogger!
DAN POORE... Famed Brahma Bull Rider!
BILL WILLIAMS... Champion Rodeo Star!

**MILLIONS
of Americans
love RODEOS**



Rodeos are now the
5th Biggest spectator
Sport in America!



Last year's
Rodeo attendance was
over 6,000,000!



Rodeos are popular
everywhere from coast
to coast! Last year
there were Rodeos
in 1,003 cities!



A Universal-International Picture

People in The News

ERIC JOHNSTON, president of the Motion Picture Association of America, and CHARLES P. SKOURAS, board chairman of Theatre Owners of America, accepted scrolls on behalf of the film industry at the Los Angeles Chamber of Commerce banquet this week honoring motion pictures. Mr. Johnston was also in Hollywood for the regular monthly meeting with studio heads.

G. S. EYSELL, president of Rockefeller Center, Inc., and chairman of the board of directors of Radio City Music Hall in New York, has returned from a trip to Europe, where he visited Holland, Germany and France.

IRVING MAAS has been appointed assistant in the Motion Picture Association of America International Division to handle special assignments in the foreign field. Mr. Maas was formerly vice-president and general manager of the Motion Picture Export Association which completed a major portion of its operations last year.

RAY MOON, former sales executive with Twentieth Century-Fox, has been appointed assistant domestic sales manager of Universal, it has been announced by CHARLES J. FELDMAN, sales manager.

CHARLES KURTZMAN, northeastern division manager for Loew's Theatres, Inc., is again chairman of the Suffolk County chapter of the National Foundation for Infantile Paralysis.

SAMUEL J. BRISKIN has been appointed chairman for 1952 of the United Jewish Welfare Fund campaign of the Los Angeles Jewish Community Council.

JOHN N. KRIER is now buyer and booker for Intermountain Theatres, Inc., having been promoted from purchasing agent, according to RAY M. HENDRY, vice-president and general manager. Replacing

Mr. Krier as purchasing agent is MURSON HINMAN.

W. F. RUFFIN, president of the Ruffin Amusement Co., has been named a honorary Kentucky colonel by Governor Lawrence Wetherby of Kentucky, for his contribution to the betterment of Benton, Ky.

IRA S. STEVENS, formerly with Price Waterhouse & Co., is the new treasurer of Lovert Films Distributing Corp.

GEORGE P. MYLES has been appointed assistant director in charge of public relations for the Film Council of America.

M. A. GOLDRICK, Far Eastern regional manager of the Westrex Corp., has returned to New York after visiting Westrex subsidiary company offices in Australia, Japan, Philippine Islands, Hong Kong, Singapore, Indonesia, India, Egypt, France and Britain.

GEORGE H. MACKENNA, general manager of Basil's Lafayette theatre in Buffalo, has been appointed a member of the new Capital Expenditures Committee in that city by City Council President ELMER F. LUX.

ALFRED E. DAFF, Universal vice-president and director of world sales, CHARLES J. FELDMAN, domestic sales manager, and F. J. A. MCCARTHY, southern and Canadian sales manager, were to leave New York this week for Montreal and Toronto for a series of conferences with A. W. PERRY, president and general manager of Empire-Universal, on forthcoming Universal releases.

HARRY F. SHAW, division manager of Loew's Poli-New England Theatres, has been appointed to the Mayor's Conference on Community Understanding in New Haven.

ing to Albany are Greer Garson, Audrey Totter, Sterling Hayden, Victor Jory, Archie Mayo, director, and Sam Marx, producer.

Chicago Palace Gets Paramount's "Show"

Paramount Pictures has awarded the first Chicago showing of C. B. DeMille's "The Greatest Show on Earth" to Eitel's Palace theatre. The circus extravaganza will follow MGM's "Singin' in the Rain," the first attraction to be shown at the theatre since the new management took over operation from RKO Theatres. Top Paramount films usually open at B&K houses.

United Para. Year's Net \$10,790,011

Leonard H. Goldenson, president of United Paramount Theatres, Inc., reported Thursday net earnings for the fiscal year ended December 29, 1951, amounted to \$10,790,011. The earnings include net capital gains of \$4,002,590. This compares with earnings for the fiscal year 1950 of \$12,351,000 including capital gains of \$2,144,000.

Earnings per share for 1951 were \$3.27 on 3,300,859 shares, compared with \$3.79 on 3,261,287 outstanding shares in 1950. Mr. Goldenson reported the decrease in net earnings was due to an estimated seven per cent decline in attendance and increased Federal income taxes. Dividends paid on the basis of \$2 per share in 1951 totaled \$6,537,000.

There was a much firmer tone to business in the latter part of 1951, Mr. Goldenson reported. "The decline leveled off in the last two quarters of the year and attendance has continued to be satisfactory so far in 1952." He noted the effect of television on theatre box office moderates after the novelty and installment payments have passed.

"Producers are now placing greater emphasis on major pictures of broad appeal," Mr. Goldenson continued. "These will be fewer in number, will cost more as individual productions and will enjoy longer runs in better theatres. The harbinger of this is the fact that more feature pictures in 1951 grossed over \$4,000,000 than in any one year."

At the year end, United Paramount Theatres, Inc., had 100 per cent interest in 683 theatres and a partial interest in 184. Under the consent judgment the corporation is permitted to retain a maximum of 651 theatres.

NPA Moving to Lift Ban on Color TV

WASHINGTON: The National Production Authority is now circulating among Government agencies the text of a proposed order to permit color theatre television. NPA officials hope to get final approval by the middle of next week from all interested agencies and to make announcement of the action early the following week. The order, it was understood, would also clear the way for some home color television. The new setup, a substantial relaxation of the present M-90 order which bans all home and theatre color TV, would permit some home set manufacturers to turn out color sets providing they could prove such production would not drain skilled engineers or scarce materials from the defense effort.

Gets "High Treason" for U. S.

Pacemaker Pictures, Inc., has acquired the United States distribution rights to "High Treason," new British thriller.

Film Stars Take Part In Movietime Tours

As a Movietime U.S.A. caravan got under way in the Atlanta exchange area, the Council of Motion Picture Organizations this week announced the stars who are scheduled to participate in the tour to be launched in the Albany territory April 20. Those covering the Atlanta tour—which was split into two units—were Broderick Crawford, Elizabeth Scott, William Bendix, Rory Calhoun and Lita Baron. The Atlanta caravan was at a luncheon attended by 800 persons including the governor of Georgia and Mayor of Atlanta, at the Georgia Theatre Owners convention. Com-

The Hollywood Scene

Hollywood Shows Sharp Upturn in Production

by WILLIAM R. WEAVER
Hollywood Editor

The production upturn predicted a week ago in this space arrived on schedule. The Hollywood studios started 10 pictures during the week, completing shooting on eight others the while, which brought the number of films in camera stage up to 30. That is still somewhat lower than is considered good for the production branch of the industry, which thrives on activity and does its best work when thriving.

Three of the new undertakings are being shot in color by Technicolor.

"The Prisoner of Zenda," Technicolor, is a big-scale production of this sturdy old story which MGM seems to feel, and with box office justification, rates a new production about every time a new generation comes of age. This one, the third, is produced by Pandro S. Berman and directed by Richard Thorpe, and the principal role, played the first time by Lewis Stone, is being performed by Stewart Granger. Others in the cast are Deborah Kerr, James Mason, Jane Greer, Louis Calhern, Robert Douglas and (to be sure) Lewis Stone.

"The Stars and Stripes Forever," Technicolor, is being produced by Lamar Trotti for 20th-Fox, with Henry Koster directing a cast headed by Clifton Webb, Ruth Hussey, Debra Paget and Robert Wagner.

"The Iron Mistress," Technicolor, is a Warner Brothers project, produced by Henry Blanke and directed by Gordon Douglas, with Alan Ladd, Virginia Mayo, Joseph Calleia and Ned Young in the cast.

Robert Bassler is producing "My Wife's Best Friend," 20th-Fox, which has Anne Baxter, MacDonald Carey, Cecil Kellaway, Frances Ravier and Leif Erickson in the cast and is being directed by Richard Sale. Producer Bassler simultaneously is producing "Night Without Sleep," directed by Roy Baker, with Linda Darnell, Gary Merrill, Hildegard Neff and Joyce MacKenzie in principal roles.

Bonzo the Monkey to Have High Powered Support

"Bonzo Goes to College" is, of course, an extension of Universal-International's monkey-picture experimentation, which has worked out so profitably thus far. Ted Richmond is producing this item, Frederick De Cordova directing, and Maureen O'Sullivan heads a cast that includes Charles Drake, Edmund Gwenn, Gigi Perreau and Gene Lockhart, which is about the most distinguished supporting cast any monkey ever had.

Republic Pictures went to work on "Ride the Man Down," with Joseph Kane functioning as producer and director. This talent-laden project has Brian Donlevy, Rod Cam-

eron, Ella Raines, J. Carrol Naish, Chill Wills, Jim Davis and Barbara Britton.

Producers Albert Zugsmith and Robert Smith, of American Picture Productions, Inc., began filming "Invasion U. S. A.," directed by Alfred Green. The players include Gerald Mohr, Peggie Castle, Dan O'Herlihy, William Schallert and Edward G. Robinson, Jr.

Intercontinental Films, which releases through Lippert Pictures, started shooting "Lady in the Fog" in London, with the American director, Samuel Newfield, directing Cesar Romero, Lois Maxwell and a partially British cast.

Armand Schaefer began filming "Wagon Team," a Gene Autry feature for Columbia release, with George Archainbaud directing and with Pat Buttram, Gail Davis and Dick Jones in the cast with Autry.

New Wage Scale Set for Screen Extras Guild

Production costs, which have been rising conspicuously in recent months as new contracts negotiated last fall began going into effect, were given another lift during the week when the Screen Extras Guild and major studios finally came to agreement on new wage scales and working conditions. The general extra rate goes up from \$15.56 to \$18.50 per day, which isn't much from the point of view of the extra, who gets very few days of work annually, but is considerable from the point of view of the budget maker. The new contract also gives the extra player "fringe benefits" which are tantamount to money, from the budget maker's point of view, and the contract with the majors will be offered to the independents in due course.

THIS WEEK IN PRODUCTION:

STARTED (10)

COLUMBIA

Wagon Team

INDEPENDENT

Invasion U.S.A.
(American Pictures Prod.)

Lady in the Fog (Intercontinental Films—London—Lippert release)

MGM

Prisoner of Zenda
(Technicolor)

REPUBLIC

Ride the Man Down

20TH CENTURY-FOX

Night Without Sleep
Stars and Stripes Forever (Technicolor)
My Wife's Best Friend

UNIVERSAL-INT'L

Bonzo Goes to College

WARNER BROS.

The Iron Mistress
(Technicolor)

FINISHED (5)

COLUMBIA

The Kid from Broken Gun

The Pathfinder

MGM

The Devil Makes Three

MONOGRAM

Arctic Flight (Lindsley Parsons Prod.)

RKO RADIO

Sudden Fear (Joseph Kaufman Prod.)

SHOOTING (20)

COLUMBIA

Strange Fascination
(H.H. Prod.)

The 5000 Fingers of Dr. T. (Kramer Co.—Technicolor)

INDEPENDENT

Hellgate (Commander Films Prod.-Lippert release)

MGM

You for Me
Letter from the President

Plymouth Adventure
(Technicolor)

Lili (Technicolor)

Everything I Have Is Yours

MONOGRAM

The Rose Bowl Story
(Cinecolor)

PARAMOUNT

Tropic Zone (Technicolor)

RKO RADIO

Hans Christian Andersen (Goldwyn Prod.—Technicolor)

20TH CENTURY-FOX

Monkey Business (formerly "Darling I Am Growing Younger")

Pony Soldier (Technicolor)

The Snows of Kilimanjaro (Technicolor)

UNIVERSAL-INT'L

City Beneath the Sea
(Technicolor)
It Grows on Trees

WARNER BROS.

April in Paris (Technicolor)

Danger Forward

The Story of Will Rogers (Technicolor)

The Miracle of Our Lady of Fatima



They
all
say

THE HALL BARTLETT PRODUCTION

Navajo

is a GREAT...MOVIE

"Excellent, ranks with, if not topping, best of foreign award winners." —VARIETY

"Great off-beat film... exquisite, pictorially beautiful, dramatically fascinating." —HOLLYWOOD REPORTER

"Different from the run-of-the-mine... rich in audience reward." —MOTION PICTURE DAILY

"Unusual and compassionate." —NEW YORK TIMES

"A memorable motion picture, stirringly beautiful." —CHRISTIAN SCIENCE MONITOR

"Moving and unusual." —NEWSWEEK

"Outstanding... a new kind of Indian story." —NATIONAL COUNCIL OF PARENTS AND TEACHERS

"Movie of the Month." —RED BOOK, AMERICAN SEVENTEEN, GOOD HOUSEKEEPING, SATURDAY REVIEW OF LITERATURE, ESQUIRE, BOY'S LIFE, SCHOLASTIC MAGAZINES

Written and Directed by NORMAN PANAMA • Produced by Hall Bartlett

Playing TOP
Theatres Everywhere!

PAUL HENREID

IN

FOR
MEN
ONLY



with
MARGARET FIELD • JAMES DOBSON
and Douglas Kennedy • Robert Carson
introducing Kathleen Hughes

Produced and Directed by Frank Capra • Screenplay by Leo Nathan
from a story by Lew Meltzer and Herbert Markon

Ready Now to bring you...



The inside
story of
today's
most despised

Racket!

GEORGE
RAFT

LOAN
SHARK



CO-STARING
DOROTHY HART

with PAUL STEWART • John Hays • Helen Westcott
Henry Slate • Margia Dean
Russell Johnson • Sonny Buxer

Produced by Bernard Lubat • Directed by Seymour Friedman
Screenplay by Eugene Long • Original Story by Martin Kaplan

Soon

ROD



CESAR



MARIE



CAMERON • ROMERO • WINDSOR in

PROFIT ^{with} LIPPERT

Spectacular Scenes
NEVER BEFORE FILMED!



GIANT EAGLES
in screaming
attack on
savage wolves!

NEW YORK — Shorts extended
engagement BVOU N. Y. APR. 10.
LOS ANGELES — Shorts extended
engagement at FOUR STAR,
UNITED ARTISTS, HAWAII,
APR. 16

VALLEY OF THE EAGLES

with a distinguished
cast including
JACK WARNER
MARIA GRAY
JOHN McCALLUM
Story and Script
by **Garrett Young**
Produced by
Ed Lasker



"THE JUNGLE"

Produced and Directed by William Berke

*Filmed
in
India!*



J. Francis White and Joy N. Houck present

Outlaw Women

COLOR BY CINECOLOR

A RON ORMOND PRODUCTION

starring
MARIE WINDSOR • RICHARD ROBER
CARLA BALENDA • JACKIE COOGAN
introducing
ALLAN NIXON • JACQUELINE FONTAINE

Produced by Ron Ormond • Directed by
Samuel Newfield • Screenplay by Orville Hampton



Soon!

Paul HENREID
Lizabeth SCOTT

in a
story of
screaming
suspense!



Stolen Face

Produced by Anthony Mangan • Screenplay by Patricia Foster
Screenplay by Richard Lasker and Martin Berkeley

Screen Talk Highlight Of SMPTE

The synchro-screen as a "stage setting for motion picture presentation" will be discussed by Benjamin Schlanger and William Hoffberg, New York theatre consultants, and Charles R. Underhill, Jr., RCA Victor Division of the Radio Corporation of America, in a highlight of the second day of the 71st semi-annual convention of the Society of Motion Picture and Television Engineers. The meeting will be held at the Drake Hotel in Chicago April 21-25.

The synchro screen, as it will be described by the speakers, consists of a motion picture screen with contiguous reflecting side wings, top and bottom panels. Light intensity of the picture surround surfaces synchronously fluctuate with the changes in picture brightness adjacent to the reflecting surround areas.

Another highlight of the second day will be talks by W. W. Jennings, Chicago, and Pierre Vanet, Paris, discussing the development of a new direct vision stereo-projection screen. This permits the audience to see third dimension color motion pictures and slides without the aid of conventional Polaroid viewing glasses.

The convention gets under way Monday, April 21, with discussions on television which will be continued in the evening session. Screens and control of brightness will occupy the Tuesday morning meeting; while armed forces production will be considered that afternoon, and in the evening, talks will cover magnetic projection, film inspecting and future film uses.

The Wednesday morning and afternoon sessions will be devoted to high-speed photography, while the evening will be taken up by the convention cocktail party and banquet. Thursday morning will be left open; the afternoon given over to color and laboratory discussion, and the evening devoted to a general session, one of the features of which will be a speech by Mauro Zambuto, of Scalera Films, Rome, Italy. The convention comes to a close Friday after a morning session devoted to sound and editing and an afternoon discussion of new equipment.

20th-Fox Sales Drive Will Honor Division Managers

The week of May 11-17 will be devoted by the 20th-Fox sales organization in the United States and Canada to honoring their division managers. Field distribution heads have promised placement during that week of a subject on every screen in North America. W. C. Gehring, assistant general sales manager, shortly will visit exchanges to help them plan the tribute. One highlight of the week will be the world premiere of "Wait 'Til the Sun Shines, Nellie," at Hutchinson, Kan.

PLANS SHORTS SERIES ON MEDAL WINNERS

An appeal to invest in a proposed series of half-hour featurettes dealing with the exploits of winners of the Congressional Medal of Honor is made by W. R. Frank, head of W. R. Frank Associates in West St. Paul, Minnesota. Mr. Frank, exhibitor and in the past producer of several films, envisions the series for presentation in conventional and drive-in theatres and on television. A total of 45,000 shares is being offered. Budget is set at \$22,500 per film and scripts for the first four are in preparation by William Bowers. The total series of 13 films is to be completed upon sponsor acceptance of the first four.

Paramount Buys 50% of Lesser's Vistascope

Paramount Pictures this week purchased 50 per cent interest in the Vistascope Corporation of America, of which Sol Lesser is president. The corporation plans to set up immediately facilities for the marketing of the Vistascope, with the equipment to be made available, on a royalty basis to all comers. The Vistascope, a French invention, permits the use, with live action, of photographs for motion picture foreground settings. Linked directly with the film camera, it eliminates the need for expensive matte shots or the construction of massive foreground sets. The device, which can be used for color as well as black and white, will be of as great use to television stations, broadcasting live, as to motion picture studios, the corporation officials believe. The Vistascope Corporation of America has been exclusively licensed by the French inventors. Mr. Lesser will use it on his next production, "Cave Girl," and it will make its Paramount debut in an early production.

Dureau Says Competition Has Caused Changes

The chief way in which conditions facing theatres have changed is in the amount of competition, Gaston J. Dureau, president of Paramount Gulf Theatres, told the company's convention at New Orleans last week. Another speaker was Henry Plitt, vice-president, who stressed maintenance of theatre comfort and courtesy. Other speakers were Maurice Barr, advertising; J. T. Howell, head buyer, and the Rev. Edward Murphy.

New York "Post" Carries Film Directory; Others Interested

With some 54 New York theatres participating, the *New York Post* on Monday carried a joint theatre directory. The advertising rate is reduced. Other newspapers interested in the plan are reported to be the *Daily Mirror*, *Daily News* and the *Journal American*.

FCC Wants Circuit Film Rental Total

WASHINGTON: Federal Communications Commission examiner Leo Resnick this week directed United Paramount Theatres to submit its total film rental payments in 1951. He also ordered the three television networks—the American Broadcasting Co., Columbia Broadcasting System and the National Broadcasting Co.—to provide figures on their payments for film actually used on the air in 1951 by themselves and owned and operated stations.

Mr. Resnick's ruling opened the proceedings as the FCC resumed its Paramount hearings after a two-week recess. At stake is FCC approval of the proposed merger between UPT and ABC.

The rental figures are to include amounts paid for feature films, shorts and documentaries as well as films specially produced for television showings. Mr. Resnick denied a DuMont motion to require UPT to produce the financial reports of its subsidiaries.

The only witness to appear Monday was Gordon Brown, owner of Station WSAY in Rochester, N. Y., formerly an ABC affiliate. Mr. Brown has carried on a running battle with the network for years over alleged monopolistic practices. He opposed the merger on the grounds that it would strengthen the ABC monopoly.

Other witnesses to have testified this week were Robert F. Wilby, A. H. Blank and several UPT directors. Barney Balaban, president of Paramount Pictures, and Paul Raibourn, vice-president, were expected to be recalled to the stand by FCC attorneys.

B & K 1951 Net Profit Is Put At \$1,646,637

CHICAGO: Balaban and Katz Corp. Wednesday reported a net income of \$1,646,637 equivalent to \$6.20 a share on the common stock, for the fiscal year ended December 29, 1951. This compares with a net of \$2,175,354 for the same period in 1950 when earnings equalled \$8.28 per share.

In his report to stockholders, John Balaban, president, said dividends paid in 1951 amounted to \$6 compared with \$7.25 in 1950. He said he believed the long-range effect of television on the motion picture business had been exaggerated.

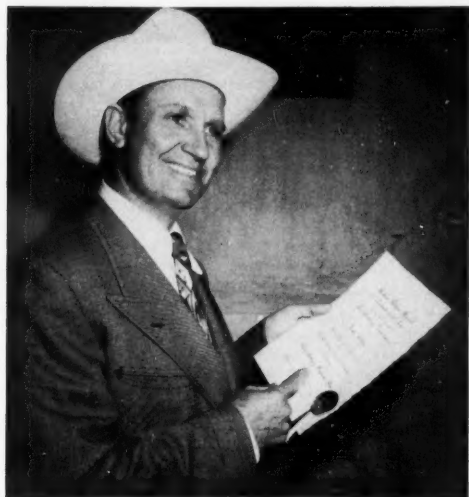
Slightly more than half the company's profits last year came from its television station which netted around \$850,000 compared with \$300,000 in 1950. Despite some increases in costs, TV earnings this year are running about even with 1951 while theatre profits are down slightly.

Pioneers Raise Initiation

The board of directors of the Motion Picture Pioneers this week passed a resolution increasing its initiation fee from \$10 to \$25 as a result of "increased costs of operation beyond the control of the executives."

THE WESTERN WINNERS GET FAME AWARDS

ATTESTING POPULARITY, Awards of Achievement make the rounds of the Western stars in Hollywood these days. The Awards are from *Fame*, annual roll call of leading stars, producers, directors and writers. They are certificates of popularity, actually; and they come with the blessing of the people who should know, the exhibitors, polled annually by *Motion Picture Herald* for *Fame*.



Gene Autry, above.

Rex Allen is at the right.



It's Smiley Burnette, below.



Allan Lane, above.

Tim Holt at left receives his award from Morris Loewenstein, Oklahoma exhibitor leader.



Dale Evans and Roy Rogers, above.

Charles Starrett, below.



The National Spotlight

ALBANY

The drive-ins opening early ran into unfavorable weather, but business for several was reported to be better than for the comparable period last year. Harry Lamont lost three nights' operation at the Sunset, outside Kingston, because a nearby creek overflowed from heavy rain and spring thaw. . . . Three drive-ins are reported under construction in the exchange district—near Lowville, Nelliston and Amsterdam.

Lou Goldstein, former assistant chief buyer for the Schine Circuit, reopened the Schuyler and West Rome drive-ins. . . . Joe Miller, long-time Columbia manager in Albany, relighted the Menands. . . . Alan V. Iselin, son-in-law of Neil Hellman, is operating the Auto-Vision, East Greenbush, this season. . . . Louis W. Schine and Harold Raves, of the Schine Circuit; Leon Duva, Morrisville; Peter Papayanakos, manager of the Rialto, Potsdam; Lou Goldstein; Bob Baranoff, operator of the Valley drive-in, Little Falls, and buyer-booker for the Carman drive-in; and Mrs. Mary Bird, Manchester, Vt. . . . Sylvan Leff, Utica-Watertown exhibitor and Realart representative upstate, has purchased the Electric Building, Watertown, in which the Town theatre is situated. Joe Agresta, Massena exhibitor, operates the Town. . . . Jack Goldberg, MGM manager, returned with his wife from a trip to Europe.

ATLANTA

Jack Kincheloe and Marvin Harvey have opened their new 400-car drive-in at New Smyrna, Fla. . . . W. S. Baskin is the new manager of the State, Gainesville, Fla. . . . Jack Dumestre, president of the Southeastern Theatre Equipment Co., back after a business trip to Florida. . . . The San Marco theatre, Jacksonville, Fla., was held up recently, making the sixth theatre robbery there in nine months. . . . At Orlando, Fla., motion picture operators have been picketing the Carver and Lincoln theatres in a dispute over wages between the local operators' union and the management. . . . The Gold-Dobrow theatre in Belle Glades, Fla., has started construction on a drive-in. . . . President William Richardson and Jimmy Bello, Astor Pictures of Georgia, back at the office after a tour of Tennessee. . . . President Ed Stevens, Stevens Pictures, checked in after a trip to Miami, Fla. . . . Col. Emanuel Cohen, former Paramount executive, is at Casa Marina near Key West, Florida, to make an independent film. . . . Leo H. Rainey, assistant manager of Loew's Grand, has resigned to manage the Riviera at Knoxville, Tenn.

BALTIMORE

Mrs. Bill Michaelson, wife of the Lippert representative, has been discharged from the

hospital. . . . John McCracken, projectionist at the Apollo theatre, has entered Marine Hospital as a patient. . . . The Allied Motion Picture Theatre Owners of Maryland were to give a buffet stag dinner in honor of the retiring president, Lauritz Garman, April 16 in the Clubrooms of the Variety Club. . . . Adam Goetz, Hippodrome manager, has been showing the 16mm print of "Snow White and the Seven Dwarfs" to the various wards of the children's hospitals in town. . . . Morris Mechanic, New and Centre theatres, flying to Florida. . . . Fred Schmuff, Durkee circuit executive, in New York on business. . . . Willard Brizendine, Schwab circuit, Sam Mellits, Denton, Md., visiting along film row. . . . Joe Grant, Northwood theatre owner, has returned from a Florida vacation. . . . Capt. Fred L. Schanberger III, in from the Azores visiting with his father Laurence Schanberger of Keith's theatre. . . . The Town drive-in, California, Md., opened April 11.

BOSTON

Smith Management Company, headed by Philip Smith and his son Richard, has moved to larger quarters in the New England Life Insurance Building. This company has 22 drive-ins scattered throughout the midwest, New Jersey and New England and 22 conventional theatres in New England and St. Louis. . . . The annual election of officers of Local 182, Projectionists Union, will be held May 6. . . . On Easter Sunday the Snider circuit reopened the State and Winthrop, and the Middlesex

Amusement Company reopened the Maplewood and Malden for evenings, two shows on Saturdays and continuous run on Sundays. . . . The Souvaine Selective Pictures release "Never Take No for an Answer" opened Easter Saturday at the Majestic theatre. Edward Dowden brought to town the film's child star, Vittorio Manunta and presented him to the press and a large society screening held before the film's opening.

BUFFALO

The delegation representing Tent No. 7, Variety club of Buffalo, will leave here April 25 for the Las Vegas convention of Variety Clubs International. . . . Harry Corlew has been named manager of Snailey's theatre in Johnstown, succeeding Cliff Swick, who is returning to the Lamont circuit. . . . Arthur Rose, Universal Rochester salesman, is back on the job following a long illness. . . . Drive-ins in this neck of the woods opening were: Skyway Lakeshore and Niagara, Star, Aero, Broadway, Buffalo, Park, Starline, Niagara Falls; Delaware, Tonawanda; Sheridan, Tonawanda and Central and Starlite, Rochester. . . . Charlie McKernan of the Seneca and John Zimmerman of the Niagara put on two special Kiddies' matinees Easter week and jammed the houses to the doors. . . . The Astor theatre has reopened in Syracuse with John Vaccaro of New York as the new manager and Don Harris as his assistant. . . . The Strand in Oswego is now opening on Thursday, Friday, Saturday and Sunday only. . . . The Warner circuit has reopened the State in Olean. . . . Moe Dudleson, UA district manager, was in for conferences with branch manager Dave Leff. . . . Earl Hubbard, Century ad-pub chief, again is aiding in getting out the program for Newsboys annual ball. . . . The Dryden theatre in the George Eastman House in Rochester observed the Easter season by showing the 40-year-old film "From the Manger to the Cross," made in 1912 by the Kalen company.

CHICAGO

"Alice in Wonderland," which is scheduled to break in the first outlying runs for the week of Spring vacation of the public schools here, opened to very big business in its initial Chicago reissue date, at the B. & K. United Artists. . . . Danny Thomas is due on the Chicago stage April 18 for a personal appearance and the Oriental goes back to stage shows with a turn by Johnny Ray starting May 2—immediately following the run of "Quo Vadis." . . . Ben Levy, formerly with B. & K., and Donald Rubin have been added to the Eitel's Palace managerial staff to assist Rollin Stonebrook. . . . Aaron Cushman has taken over as

(Continued on opposite page)

WHEN AND WHERE

- April 21-25:** 71st semi-annual convention, Society of Motion Picture and Television Engineers, Hotel Drake, Chicago.
- April 28-May 1:** Variety International convention, Las Vegas, Nev.
- May 1, 2:** Annual convention, North Central Allied Independent Theatre Owners, Nicollet Hotel, Minneapolis, Minn.
- May 3, 4:** Meeting, Board of Directors, Allied States Association, Broadmoor Hotel, Colorado Springs, Colo.
- May 6, 7:** Convention, Allied Rocky Mountain Independent Theatres, Antlers Hotel, Colorado Springs, Colo.
- May 19-21:** Annual convention, Independent Theatre Owners of Ohio, Hotel Hollenden, Cleveland, O.
- May 19-21:** Convention, Independent Theatre Owners of Arkansas, Marion Hotel, Little Rock, Ark.
- May 28, 29:** Annual convention, Kentucky Association of Theatre Owners, Brown Hotel, Louisville, Ky.

(Continued from opposite page)

publicist for H. & E. Balaban, succeeding Dick Brill. . . . The Sauk Trail drive-in, South Chicago Heights, Ill., has been sold by William Bales to Jack Cooney, veteran Chicago exhibitor. . . . Harold Loeb, Fox city salesman, is in Michael Reese hospital recuperating from a heart attack. W. M. Van Dyke, also of the Fox exchange, is ill again. . . . Jack Kirsch and Nate Sott have returned from their sojourn in Cuba. . . . Variety Club of Illinois will be represented by Joe Berenson, Irving Mack, Jack Rose, Ed Brunell, Sam Levensohn, at the forthcoming Variety convention in Las Vegas. . . . Maurice O. Wells closed his NRA theatre on Chicago's south side.

CINCINNATI

With the passing of Good Friday, local grosses, which have in the majority of cases been weak due to this particular season of Lent, again are showing considerable improvement, and exhibitors are optimistic. . . . Gene Tunick has returned here to take over the management of Souvaine Pictures, with Indianapolis, St. Louis and Cleveland in addition to Cincinnati comprising his territory for the distribution of foreign films. . . . Roy White, 20th Century-Fox salesman, has resigned to become associated with Mid-States Theatres, of which his late father, Maurice White, was president. . . . Richard Breslin, Fox salesman in West Virginia, will cover the local area previously handled by Mr. White. . . . Another addition to the sales staff of 20th Century-Fox is Thomas Morris who formerly was a Columbia booker. He replaces Stanley Kamen, resigned. . . . John Valchos will manage the Mt. Healthy drive-in theatre, at nearby Mt. Healthy, in addition to looking after the State theatre, in Harrison, adjacent to Cincinnati. . . . J. Elmer Redelle, one of the oldest active theatre men in both years and service in this area, recently celebrated his 75th birthday. He has managed the Victory theatre in Dayton, Ohio, for 30 years. The house is operated by William Keyes. . . . George Turlukis, operating the neighborhood Rossville theatre, in nearby Hamilton, Ohio, has installed a new RCA synchro-screen.

CLEVELAND

Gertrude Tracy Reynolds has ended 24 years of affiliation with motion picture theatres with her resignation as manager of the Parma theatre. She is now advertising manager of the *Parma Post*, weekly community newspaper. . . . Maxwell Joice, Paramount exploiter will reportedly succeed as Parma theatre manager. . . . Cleveland Cinema Club, formed in 1917, celebrates its 35th birthday on April 23 with a luncheon. . . . Pvt. Lee Staehl, ex-Republic booker, here on a 3-day pass from Camp Breckenridge, Ky., before going overseas. . . . Harold and Erna Boedker have added a 25 ft. x 82 ft. stage, complete with footlights, dressing rooms and loud speakers to their Maple drive-in, Zanesville, and will present, periodically, live stage shows. Policy opened with an Easter Sunrise Service. . . . Broadview theatre, closed for Holy Week, is again on full operating time. . . . "Greatest Show on Earth" was voted best picture of March by the Cleveland Critics Circle. Follow-uppers were "Detective Story," "My Six Convicts," "Viva

LARNED, KAN., GOES ALL OUT TO HONOR JOHN A. SCHNACK



The gentlemen, left to right, are J. A. Schnack, owner of Larned's Electric theatre; M. E. Bybee, manager; Earl Berglund, operator; Ray Clarkson, assistant operator, and Frank Watkinson, custodian. The ladies, in the usual order, are Loral Armstrong, concessions; Doris Barstow cashier, and Norma Jepson, concessions assistant.

The entire community of Larned, Kan., as well as exhibitors from the surrounding territory and representatives from Film Row in Kansas City, will turn out May 15 to honor John A. Schnack, local theatre man, who on that date will celebrate his 50th anniversary as a motion picture exhibitor. The celebration is, in fact, simply the highlight of the whole week of May 11-17, which has been set aside by the city of Larned as "John Schnack Week."

The May 15 festivities for Mr. Schnack, who began his film career in 1902, will include a banquet in his honor as well as free afternoon and evening shows for children in the school auditorium, featuring the Corral Gang, a trained dog act, a ventriloquist and a magician. Both the State and the Electric theatres (the latter under Mr. Schnack's ownership since 1912) will show 20th Century-Fox's "Wait Till the Sun Shines, Nellie," all day, following by just one day the world premiere of the film May 14 at Hutchinson, Kansas.

The inspiration for all this gala activity, Mr. Schnack, began his career with a primitive roadshow called the Edison Exhibition Company, formed in partnership with the late R. T. Webb. In 1904, R. R. Smith replaced Mr. Webb in the partnership which, for the next two years, toured the north central states using an Edison Kinetoscope with calcium limelight.

According to Mr. Schnack, they presented their shows as "self-styled experts from the Edison factory at Orange, N. J.," offering the public 5,000 feet of 50 and

200-foot films for admissions ranging from 10 to 25 cents at local opera houses.

The public, however, was skeptical of motion pictures in those days and theatre managers were not receptive to the idea, Mr. Schnack said recently. As a result, it was necessary to devise novel methods of advertising.

This would include giving a free show on the street a night or two before the showing in the theatre. They would set up their projector on a transfer truck and throw pictures on a screen erected on a side of a building. As soon as the crowd had gathered, one of the partners would announce that the complete show would be given a night or two later in the local opera house. And thus, it may be, that trailers were born.

Traveling their "circuit," Mr. Schnack and his partner carried five reels with them—in those days a big investment since all films were bought outright. Each reel contained from five to 10 separate pictures, mostly of a scenic or freakish nature. This roadshow continued until 1906, at which time the partnership was dissolved and Mr. Schnack opened his first permanent theatre on the second floor of the Larned Opera House. He, incidentally, had been manager of the Opera House, owned by his father, since 1891. He moved into his present location at the Electric in 1912.

Looking back over the last half-century, Mr. Schnack said, "Show business is fascinating. . . . I'm glad to have been a small part of it for the last 50 years."

Zapata!" and "Five Fingers." . . . Attending the Variety Club Las Vegas convention from Cleveland are the Al Sunshines, the Oscar Rubys, the Nate Schultzes and the Abe Kramers. . . . Robert Haylice is back as assistant manager at Loew's State theatre.

COLUMBUS

Miles drive-ins had their formal spring opening over the Easter weekend and are now open seven nights per week. Opening was preceded by a big advertising and ex-

(Continued on following page)

(Continued from preceding page)

ploitation campaign. . . . Jack Frisch, Lippert representative from the Cincinnati exchange, was in town. . . . Hollywood studios are "honestly and efficiently" trying to give the exhibitor top product, said Samuel T. Wilson, *Dispatch* theatre editor, in his Sunday column following his return from a Hollywood visit. "All the studios are pitching in to leave no stone unturned to make pictures really 'better than ever,'" added Mr. Wilson.

DENVER

Wolfberg theatres took over the Paramount with "Bugles in the Afternoon" and "On Dangerous Ground" as the films. Harris and John Wolfberg, father and son, made the theatre over in 12 days to give it an entirely new look. Warren Butler, recently publicity director of Indianapolis Greater Amusements, Indianapolis, Ind., is the manager. . . . Wolfberg Theatres have moved their headquarters. . . . Tom Bailey, Lippert Pictures franchise owner, to Montana. . . . Sam Rosenthal, owner Bison, Buffalo, Wyo., building a 300-car \$60,000 drive-in there for June opening.

DES MOINES

Joyce Holden and Chill Wills were to be in Iowa April 19 for the premiere of their picture, "Bronco Buster." Personal appearances were scheduled for Des Moines, Omaha and the Tri-Cities. Accompanying Miss Holden and Wills were Harold Belfer and Palmer Lee. . . . Milt Feinberg, chief barker, and Nate Sandler, former chief barker, of the Des Moines Tent, are planning to attend the Variety International convention in Las Vegas the last of the month. . . . Many drive-in theatres throughout the state are opening for the season—despite the chilly weather. The flooding waters of the Missouri, however, have prevented any openings in the Sioux City area. . . . The Iowa theatre at Winterset has reopened after the completion of extensive alterations. . . . The Dayton theatre at Dayton has reopened under the management of M. K. Halverson of Stratford. . . . Bad road conditions were responsible for the brief closing recently of the Nation theatre at Lost Nation. . . . Arthur Tesmer of Mt. Clemens, Mich., who opened the Princess theatre in Tracer in 1911, died of a stroke at his Michigan home. . . . Bus service has been set up by the Coronet theatre in Davenport so that Augustana college students in Rock Island can attend the theatre without taking chances of missing dormitory curfew hours. . . . R. M. (Dick) Phillips, who recently sold his interest in the Empress theatre at Rockwell City, has taken over the management of the Algona theatre for Central States Theatres Corp.

DETROIT

A 15-year-old girl was picked by the audience of the Michigan theatre to sing songs from the movie "Snow White and the Seven Dwarfs." Gil Green, manager, gave the winner a \$100 defense bond along with other gifts. . . . The people of Ann Arbor voted "no" on a proposal which would levy taxes on all admissions to theatres and other forms of entertainment. . . . Ashmun Theatres and Kitchen Bros. expect to have

their new M-53 drive-in ready for a May 1 opening. . . . Dave Idzal, managing director of the Fox has signed Frankie Laine for a stage show April 17. All seats for the stage show will be reserved. . . . Saul Korman, operator of the Broadway Capitol reported a good turn-out during the one-week appearance of Tommy Dorsey's orchestra. Mr. Korman plans to bring in more stage shows. . . . Dave Korman, independent circuit operator, disclosed the sale of his Chic to a church group.

HARTFORD

Harry F. Shaw, division manager, Loew's Poli-New England Theatres, and Mrs. Shaw are marking their 20th wedding anniversary. . . . Norman Levinson of Loew's Poli, Hartford, has returned from a vacation trek to Miami and Havana. . . . Barney Tarrant of the Burnside Theatre, East Hartford, is on a vacation in Durham, N. C. . . . Edgar Lynch, formerly manager of the Warner circuit's Roger Sherman Theatre, a first-run New Haven house, is due home on May 1 from Florida, where he has been on a three-month sick leave. . . . George Hudak has been named house manager of the E. M. Loew's theatre, Hartford. . . . John Sullivan, Sr., of Loew's Poli Palace, Hartford, house staff, is recuperating from a leg amputation. . . . Ray Zimmerman of the Broad Brook theatre, Broad Brook, Conn., and Princess theatre, Rockville, Conn., has returned from a Florida visit. . . . Paul S. Purdy, formerly with Lockwood & Gordon Theatres and Kounaris-Tolis-Ulysses Theatres in Connecticut, has been named advertising and publicity manager, Sky-Vue drive-in, Torrington, Conn., and East Windsor drive-in, East Windsor, Conn. . . . Robert Maurello has been named assistant manager, Warner Regal, Hartford. . . . Bernard Menschell and John Calvoceccesi of the Community Amusement Corp., Hartford circuit, have been given authority by the Zoning Board of Bolton, Conn., to construct a 550-car capacity drive-in theatre in Bolton. A mid-summer opening is planned. . . . Edward F. O'Neill, general manager of The Markoff circuit, are rescheduling the theatre programs, the feature starting about 8 o'clock.

INDIANAPOLIS

Moe Esserman, former Lippert manager here, has opened Screen Classics, Inc., independent film exchange. . . . Trueman Rembusch has moved headquarters of Syndicate Theatres at Franklin from the Artcraft theatre to 47½ Court Street. . . . Jack Keegan, formerly with Paramount in Cincinnati and Detroit, has succeeded M. D. Braze as general manager of the Greater Indianapolis group. . . . Any business discussed at the spring convention of the Allied Theatre Owners of Indiana at French Lick, May 6 and 7, will be informal. There will be no business session on the program. . . . Carl Niesse is using a merchant's ticket good on Sunday nights to celebrate the 15th anniversary of his Vogue theatre. . . . J. P. Griffis has taken over the Fowler, at Fowler, from the Alliance circuit. . . . Charles H. Thompson is now operating the Avalon, Indianapolis. . . . The Malters circuit is remodeling the lobby of the Wayne at Fort Wayne. . . . Harvey Appell, Columbia salesman, has been transferred to the Albany, N. Y., exchange.

KANSAS CITY

Art theatres: Vogue has "The Man in the White Suit." The Kimo is showing "Miracle in Milan" and "The World of Kids." The Warwick, latest of the list, a Fox Midwest house, opened with "Navajo". . . . "Battle at Apache Pass" was moved over to the Esquire, after a week at the four Fox Midwest first runs Fairway, Granada, Tower and Uptown. . . . Several theatres arranged special "kid" shows last Saturday, some giving Easter eggs. The Crest and the Riverside, Commonwealth drive-ins, provided an Easter egg hunt Sunday evening, with free candy to the first 500 children. . . . The current series at the Nelson Gallery of Art and Atkins Museum, sponsored by Fox Midwest, and called "Seven Film Directors," ends with works of Gregory La Cava: "My Man Godfrey" and "Stage Door". . . . The Warwick, now an art theatre, operates on a schedule of one performance, evenings, Monday through Thursday; two evening shows Friday, continuous Saturday and Sunday. Robert Hackensmith is the manager. . . . For the seventh year, the Lutheran churches of Kansas City held Easter sunrise services at the Highway 40 drive-in. St. Matthew's Evangelical and Reformed church held a sunrise service at the Riverside drive-in. Lloyd Hirstine, of the Boulevard drive-in went to the Ministerial Alliance, which appointed two ministers to arrange the services. Mr. Hirstine served 160 cups of hot coffee and chocolate free.

LOS ANGELES

The Brayton and Cabart theatres closed. . . . L. D. Dover has purchased the Gledora theatre from Western Amusement Co. and will handle his own buying and booking. . . . Harry L. Nace has re-opened the shuttered Twin Open Air drive-in and re-named it the Acres drive-in. . . . The operation of the Yucaipai theatre is now being done by Art Warner. . . . Many salesmen, exhibitors and friends attended the funeral services of the father of Jack and Issy Berman, operators of the Berman Theatres. . . . The Victory, San Diego, has been sold by Paul Herman to Harry Ussery. . . . Gerald Lipsky has branched out in exhibition by acquiring the Sherman, Sherman Oaks, from Al Olander, Montebello exhibitor. Mr. Lipsky also has the Paris, Hollywood.

LOUISVILLE

According to the Kentucky Revenue, a report of state revenue, compiled by the Department of Finance and the Department of Revenue, tax revenue on amusement (combined) for February, 1952 was \$96,799 as compared to \$103,994 for February, 1951, indicating a decrease of \$7,194 for February, 1952 over February, 1951. Tax revenue for July through February, 1950-51 for an income of \$66,534 for 1951-52 over the same period in 1950-51. . . . Seen on the row for the first time in several months was Tom Speer, Monroe theatre, Monroe City, Ind. Other visitors included Mr. and Mrs. Clyde Marshall, Columbian, Columbia, Ky.; E. T. Denton, Majestic, Owingsville, Ky.; Luther Kniffey, Art, Kniffey, Ky.; Rodger Davis, Grand, Lancaster, Ky.; J. K. Bale, Twin City drive-in, Horse Cave, Ky. . . . Joining the drive-ins

(Continued on opposite page)

(Continued from opposite page)

already open in the area was the Dixie drive-in, Shively, Ky., and the Theatre drive-in, Jeffersonville, Indiana. . . . Peg Stevens, formerly manager of the Savoy theatre for the Savoy Amusement Company here, is now associated with the Hadden Equipment Co., theatre equipment and supply dealers. . . . Jimmy Robertson, formerly manager of the National theatre here, is now with the Star. . . . Practically all of the drive-in theatres in the area have now opened and are in full operation. . . . While the recent tornado didn't cause any damage to his property or immediate members of his family, J. E. Elliott, Jr., of the Cardinal theatre, Hodgenville, Ky., reports that the aftermath has taken a serious toll on his boxoffice receipts.

MEMPHIS

The beautiful new 1400-seat Plaza theatre at Poplar and Highland in Memphis will be opened formally to the public April 25. Augustine Cianciolo, who will operate Plaza under a long-term lease, announced the opening night would be a charity benefit sponsored by the East Memphis Kiwanis Club to raise money for its care of retarded children. Mr. Cianciolo, who also owns and operates Luciani and Rosemary theatres in Memphis, said the adult admission to Memphis' newest theatre will be 60 cents. . . . Princess theatre, Lexington, Tenn., staged a benefit show for the relief of tornado victims in that area. Employees worked free and the film was donated. Admission was a donation of any amount above general admission price. . . . Marc J. Wolf, Indianapolis, international chief barker, spoke at a dinner meeting of Memphis Variety Tent No. 20. Some 40 new members were inducted at the ceremony. . . . Ned Green has re-opened his 45 Drive-in at Mayfield, Ky., for the summer. . . . Henry Pickens, owner, has re-opened his Lyle theatre, Carlisle, Ark.

MIAMI

Randy Covington, who has been with Wometco since 1946, resigned as manager of the Harlem to head for the Carolinas where he plans to operate his own theatre. . . . Robert Brower will take over the manager's duties at the Harlem. . . . Krag Collins leaves the assistant's post at the State to become manager of the Strand. . . . Harmon Ellison moves over to the assistant's spot at the State and the vacated post of assistant at the Town will be filled by Eugene Matthews. . . . Over the Easter week-end, most of the neighborhood houses offered free chicks and candy at the kiddie matinees. Several of the Florida State Theatres also had jewelry gifts for the first 100 women patrons attending Easter matinees. . . . With a timely appeal, "Quo Vadis" continued at the Colony Art theatre for its 9th week. . . . "Singing in the Rain" was a hold-over for the third week at the Florida.

MILWAUKEE

John Johnson was scheduled to reopen the State theatre at Caspian, Michigan. . . . When the Bluemound drive-in opened, manager Robert Gross presented necklaces to the women attending. Mr. Gross had a terrific opening weekend. . . . The '41 Twin opened April 12 for the Easter weekend.



MOTION PICTURE HERALD

"Every time they kiss, I do some homework!"

. . . Mrs. Sarah Eskin was in town to arrange bookings for the new drive-in near Richland Center which she is in partnership with Ervin Morris. Mrs. Sarah Eskin also owns two indoor theatres at Richland Center which she leases to Eskin theatres. . . . Seen along film row doing their bookings were Charlese Guelson, Badger theatre, Stoughton, Wis.; Tony Lees, Lake Mills. . . . "Greatest Show" is booked for the Riverside theatre on a pre-release basis. It will follow "African Queen" which opened there April 11. . . . Good Friday afternoon services were held at the Warner theatre from noon to 3 p.m.

MINNEAPOLIS

Miss Frieda Podratz, office secretary of Theatre Associates Incorporated, is back on the job after having been released from a hospital where she was ill with a serious ankle injury. . . . Irving Marks, manager of the local Monogram branch, is back from a business trip to Fargo, North Dakota. . . . Harry B. French, Sr., president of the Minnesota Amusement Company, was the subject of a biographical sketch published recently in *The Minneapolis Star*. . . . M. A. Levy, division manager for 20th Century-Fox, is back on the job after a Florida vacation.

NEW ORLEANS

Robert Long, Bayou Theatres, Inc., Baton Rouge, La., revealed that his new associate in the Rebel is Hap Barnes of Atlanta, who recently purchased E. Jenner's interests. . . . Floyd Murphy is planning to remodel the lobby of the Strand in Vicksburg, Miss. . . . Exhibitors visiting and merchandising were Ted Solomon and Harry Thomas, McComb, Miss.; E. Jenner, Laurel, Miss.; Bill Shiell, Marrero drive-in, Richard Guidry, Erath, La.; Frank Olah, Albany, La.; Alvin Legendre, Morgan City, La.; H. Hargroder, Hattiesburg, Miss.; Roy Pfeiffer, Baton Rouge, La.; Jack

O'Quinn, Kaplan, La., and Mr. and Mrs. J. P. Guitreau, Gonzales, La. . . . Ross McAusland is the new city manager of RKO Theatres, which include the Orpheum and Liberty. He replaces John Dostal. Max Schoenburg remains at his post as house manager. . . . Fred T. McLendon's Copia drive-in, Hazlehurst, Miss., reopened April 11. . . . H. H. Forbes, Jr., and F. D. Courtney opened their new 250-car drive-in, Denham Springs, La., on April 9. . . . The anti-daylight saving time meeting at the Paramount screening room attracted many theatre owners, heads of circuits as well as officials of other amusement fields. They pledged that they and their personnel will expend all efforts to defeat the act when the city votes on it April 26.

OKLAHOMA CITY

H. O. Stark, Jr., 51, film buyer for Griffith Consolidated Theatres, Inc., for 17 years, died of a heart attack. . . . District Judge Eben L. Taylor, Tulsa, Okla., postponed hearing on a motion for a new trial in the \$4,700,000 suit against Ralph Talbot, theatre man, and other theatre officials. Judge Taylor ruled after a 13-day trial in favor of Mr. Talbot and the other theatre defendants when he found there was no conspiracy on the part of defendants to injure any of the stockholders. . . . The Camera theatre, which has been in Stillwater, Okla., for more than 25 years and has recently been undergoing remodeling, will be re-named the "Crest," according to Ruby and Johnny Jones, owners.

OMAHA

Variety Tent No. 16 has appointed a committee to have charge of its new club rooms at the Blackstone Hotel, with Sol Francis chairman, Glenn Slipper, Vincent Flynn, Walter Creal and Paul Back members. . . . New playground and concession stand equipment will be added at the West Dodge

(Continued on following page)

(Continued from preceding page)

drive-in, manager Bernard Dudgeon has announced. . . . "Quo Vadis" completed its fourth week at the State more than half a lap ahead of usual receipts. . . . Other first runs had a banner week with "Snow White and the Seven Dwarfs" being held over at the Brandeis. . . . Ed Kugel, Holstein and Mapleton, Ia., exhibitor took his wife from St. Joseph hospital. . . . Hob Hirz, manager of the Cass at Plattsmouth, has been re-elected City Councilman. . . . Transportation costs have jumped in Omaha. The State Railway Commission permitted a tram fare hike from two tokens for 25 cents to two for 35.

PHILADELPHIA

With the holiday week-end bringing in 11 new picture openings, attended by good weather conditions and the absence of major competing factors, the start of the Spring season finds the film business decidedly on the up-swing. Indicative of the trend is the fact that for the first time in the past few years, collections of amusement taxes showed a reverse trend. For the first three months of the year, the 10 per cent levy on admissions showed a slight gain, bringing in \$708,817 as compared with \$707,093 collected for the same first quarter in 1951. . . . Morris Katz has taken over the operation of the Gem. . . . William I. Greenfield's Carman relights the stage again for a series of weekly amateur nights conducted by Bud Brees, WPEN disk jockey. . . . Victor H. Blanc, chief barker of the local Variety Club, was re-elected vice-chairman of the March of Dimes which established a new record in collections this year with a total of \$361,827—the largest amount ever realized in the 18-year history of the drive here. . . . First of the open-air theatres in the upstate Reading, Pa., territory to open for the 1952 season was the Renninger near Schuylkill Haven, Pa. . . . Screen comics Bud Abbott and Lou Costello received an award from the Chamber of Commerce for their work with underprivileged boys in connection with their local appearance for the opening of "Jack and the Beanstalk." . . . Norman Weitman, Universal-International salesman, is the father of a baby girl.

PITTSBURGH

Warners have moved Paul Williams from the Enright to the Etna and Jack Keifer takes over Mr. Williams' managerial post at the Enright. . . . Ted Grance had added the Penn-Lincoln to his drive-in string. . . . Joel Golden resigned at the Warner exchange to join Monogram's booking department. . . . The John Walshes, he's manager of the Fulton theatre, recently celebrated their 20th wedding anniversary. . . . The Sterns have named John Bracken and Anthony Candrowski to manage their respective South Park and Blue Dell drive-ins. . . . Theatre owner Bill Finkel, chief barker of the Variety Club, has been named president of the South Hills Rotarians.

PORTLAND

Senator Estes Kefauver, Democratic aspirant for the presidential nomination, took time from his Oregon campaigning to cut the ribbon at the new 20th Century News theatre, owned and operated by Marty Foster and Frank Breal. Newsreel camera-

men were on hand for the ceremonies. . . . Kenny Hughes, manager of the Evergreen Orpheum theatre, announced that his house has completed its remodeling. . . . "With a Song in My Heart" opened at the Oriental and Paramount houses. . . . "Singing in the Rain" at the United Artists; "Jack and the Beanstalk" at the Broadway; and "The Lavender Hill Mob" at the Guild are all new. "African Queen" at the Orpheum and "Sailor Beware" at the Liberty hold for a second big week. "Retreat, Hell!" moves over to the Mayfair.

PROVIDENCE

The Hope, neighborhood house located in the East Side district, is presenting a series of double-feature programs comprising films that were main attractions, individually, when appearing for the first time in this city. An example of the "real bargain" offerings at regular prices, recently presented to Hope patrons included "Viva Zapata!" and "Death of a Salesman" on the same bill. . . . E. M. Loew's drive-in, at the Providence-Pawtucket city-line was the third open-air to inaugurate its 1952 season. Anthony Bochetto, manager, is planning a general "face-lifting" in the near future. "David and Bathsheba," back at the Carlton at regular prices, after playing The Majestic at increased admissions, held for a second week.

SAN FRANCISCO

In town are Mike Newman, Columbia field man, working on "My Six Convicts" and "The Marrying Kind." . . . United Artists executives here for a three-day meeting at the Clift Hotel: W. J. Heineman, Max Youngstein, Milt Cohen and James Velde. . . . Out of town: Max Bercutt, Warner's exploiter, is in Denver; Issey Wolfe, National Screen Salesman visiting the San Joaquin Valley Territory. . . . Neal East, Paramount manager, announced May 9 as the date set for Northern saturation bookings of "Denver and Rio Grande." . . . Robert O'Mahoney will manage the re-opened Mission drive-in at Daley City. . . . Roland Lloyd, formerly with Goldberg Theatres, replaced Gordon Deal who for the past 20 years managed the New Mission.

SEATTLE

Al Warshawer and Sam Isreal, Universal-International studio publicity directors, returned from an Alaskan junket where they conferred with army officials regarding the world premiere of "World In His Arms." . . . Hal Daigler announced that Rocky Stone, former assistant manager of the Everett Motor Movie has been promoted to manager of B. F. Shearer's Tower theatre in Bremerton. Mr. Stone, who replaces Russ Riches, has been assistant and relief manager of various Shearer theatres since 1951. . . . National Theatre Supply is installing the equipment in Tommy Mayer's new drive-in theatre at Portland. New equipment includes Simplex EL projectors and Excelite lamp houses. . . . H. B. Sobotka, vice president of John Hamrick Theatres was in Portland on business. . . . Alan Weider, RKO publicist, reported "Snow White" opened to capacity crowds at the Palomar and Roosevelt theatres. . . . Visitors on the Row included: Paul Volkman from Wapato, Corbin Ball of the John Lee Circuit of Eastern Washington, Walter Graham of Shelton,

ST. LOUIS

Jimmy Frisina of Taylorville, Illinois, buyer of the Frisina Amusement Co., expected to return at an early date from Florida. . . . The Volunteer Film Association is looking for \$16,000 for keeping its shut-in program going. . . . The first regional meeting of the Motion Picture Owners of St. Louis, Eastern Missouri and Southern Illinois, an affiliate of the Theatre Owners of America, is to be held in Taylorville, Ill., at the Frisina Hotel on Tuesday, May 6. . . . "I Want You" opened a simultaneous run at the Shady Oak and Pageant theatres here. . . . Kostantinos Karides, father of Spero Karides of the Ivanhoe and Roxy theatres, died. . . . The Lyn theatre, 1800-seater reopened with "The River."

TORONTO

Famous Players have taken over Aladdin drive-in, Ottawa, to be operated by Twinx Theatres. . . . To make room for a civic housing project, Toronto City Council has approved the purchase of the Eclipse theatre for \$32,082. . . . Four Famous Players houses cooperating in the preliminaries of the Miss By-Liner Contest sponsored by the Toronto Men's Press Club. . . . Feature length film in Technicolor to be made by Twentieth Century-Fox at Niagara Falls, favorite honeymoon spot. Film will star Joseph Cotten and Marilyn Monroe. . . . T. C. Clarke reelected president of Dominion Sound Equipment, Ltd., at the annual meeting of the company.

VANCOUVER

More than 3,000 boys and girls attended an Eaton's Good Deed Club "April Fool" party at the downtown Orpheum Theatre. Show was supervised by Ivan Ackery and his Orpheum Theatre staff. . . . J. V. O'Gary, special representative for Republic was here from New York conferring with Perry Wright, Empire-Universal, who distribute their pictures in Canada. . . . Ted Ross, JARO booker hospitalized for the past two months, resigned and was replaced by Larry Katz, former United Artists booker in Vancouver. . . . Dave Gillhillan, manager of JARO 16mm exchange, on the sick list for the past six months, has resigned. Dorothy Graham, his assistant, will look after the exchange until a new manager is appointed to fill his shoes.

WASHINGTON

A number of Washington's "good egg" citizens, gave a group of crippled children a thrill on Easter morning. The children had breakfast with Abbott and Costello and the local citizens who contributed \$100 to the D. C. Society for Crippled Children. Abbott and Costello donated 12 golden eggs for the community egg-roll sponsored by the society. The golden eggs each contained a \$100 bond. In addition, Abbott and Costello, who made their Washington appearance in connection with "Jack and the Beanstalk," contributed \$1,000 to the Society for Crippled Children. . . . Sidney Lust, of the Lust Theatre chain had his annual baseball party on April 15, before the opening game between the Nats and the Bosox. . . . Frank Boucher, general manager of K-B Theatres, and Mrs. Boucher, spent five days at Atlantic City.

Aboaf Terms Italy as Best Foreign Spot

A contrasting picture of the European market, where Italy has now emerged as the most important territory besides Britain, was painted for the trade press this week by Americo Aboaf, foreign sales manager for Universal-International. Mr. Aboaf recently returned from a seven-week survey that took him to Spain, Portugal, Italy, Belgium, France, Germany, Norway, Sweden and Denmark.

Italian Box Office Is Up

Mr. Aboaf reported receipts were up in Italy but that the improvement had not been shared by the American companies due to the popularity of the local product. He said Universal was capturing a bigger share of the Italian business than before and that, while it had not yet financed any pictures in Italy, the situation was "under study."

The U-I executive warned that "unless the Italians get some dollars coming in from the American market, we'll have a rough time with them later on." He said much could be done with the Italian authorities "if we play ball with them." Following are Mr. Aboaf's observations on other European markets:

Belgium—A critical situation has been resolved to the satisfaction of the American distributors and an agreement is near signing. Imports will be limited to 250 pictures and eight reissues, but there is still some question about the latter figure. Fifty per cent of the gross earnings can be remitted. The rest is frozen, but with prints chargeable to the Belgian offices, the Americans will in effect get all their money out.

Germany—Receipts are going down, partly because of the popular football pool, a form of lottery. German pictures are very popular. The Germans want action films and this demand boosts U-I product.

France—There is a dangerous trend in the distributors' announced plan to form one organization. Theatre receipts are up slightly, due in part to rising admissions.

Scandinavia Looks Bright

In the Scandinavian countries Mr. Aboaf reported business was good. Swedish production has picked up. In Denmark, where no exhibitor can own more than one theatre, local product is very successful and takes up much of the playing time. Receipts generally are up.

Mr. Aboaf said the 1952 performance would depend on many factors and that the good and the bad would probably cancel itself out. He praised John McCarthy, vice-president in charge of the international division of the Motion Picture Association of America, as doing "a very fine job" and commented on how well Mr. McCarthy is liked by representatives of European governments and industries.

IN NEWSREELS

MOVIE TONE NEWS, No. 31—President Truman seizes steel mills. Telephone coup. Reds recall Lenin's death. President Rhee honors U. S. units. Duke of Edinburgh in coal mine. Bonnets, boxing, racing.

MOVIE TONE NEWS, No. 32—Eisenhower's statement on return. Pope Pius in peace plea. Midwest floods. French mop up Indo-China Reds. Boatmen ride rapids. Mermaids set swimming records.

NEWS OF THE DAY, No. 265—Truman seizes steel mills. Spotlight on Taft. Eisenhower. Korea talks, front quiet. Jet pilot life saver. Animal trainer. Junior boxing.

NEWS OF THE DAY, No. 266—Midwest and Canadian floods. French in Indo-China. Red cops desert to West. Moscow subway. Eisenhower leaving NATO. Easter 1952.

PARAMOUNT NEWS, No. 68—Navy tests ejector seat. New York Bronx zoo fashion lesson. Steel seizure stirs controversy.

PARAMOUNT NEWS, No. 69—Indo-China. Easter around the world. Eisenhower. Floods. U. S. mermaids look to Olympics.

TELENEWS DIGEST, No. 15B—President Truman enters steel crisis. Taft triumphs in Illinois. NATO moves to Paris. New school in California. Bowling alley antics.

TELENEWS DIGEST, No. 16A—Eisenhower. Puerto Rico plane crash. Indo-China. Red police desert to west. Queen Elizabeth appears in public. Diving.

UNIVERSAL NEWS, No. 561—Steel strike off. Mock warfare in Texas. New ejector seat for jet pilots. German circus. Horse olympics. Navy youngsters boxing.

UNIVERSAL NEWS, No. 552—Indo-China. Eisenhower leaves NATO. Floods. Truman awards. Beauty contest in Greece. Easter bonnets.

WARNER PATHE NEWS, No. 79—Gen. Ridgeway in Korea. Prince Philip in mine. Cavalry in Japan. Italian fashions. San Francisco fire. Pilot ejector. War games in Texas. New York civil defense.

WARNER PATHE NEWS, No. 71—Eisenhower. Floods. Indo-China. President Truman awards Medal of Honor to three heroes. Abbott and Costello in Washington egg hunt. Pope Pius in Easter message. Women swimmers.

Heirs Sue Warners Over Donaldson Portrayal

A \$450,000 damage suit was filed in the Third District Court in Salt Lake City last week against Warner Brothers Pictures, Warner Brothers Distributing Corporation and Intermountain Theatres, in connection with the film, "I'll See You in My Dreams." The suit was filed by Mrs. Dorothy Donaldson of Los Angeles on behalf of her daughters, who are heirs to the late Walter Donaldson, composer of many songs and a character in the film. It seeks to enjoin and restrain the defendants from use of the name, picture, portrait or life story of Mr. Donaldson by distribution of the film in Utah or elsewhere. The action, asserting the film is a great shock to the plaintiffs, claims the picture portrays Mr. Donaldson in an unfavorable light.

Samuel Hyman Dies

Samuel Hyman, pioneer exhibitor identified with the industry for 45 years, died April 8 at his home in Philadelphia. He was 67, and was owner and operator of the Cameo theatre, Philadelphia neighborhood house, at the time of his death. His wife, Goldie, survives.

E. C. "Bud" Talfer

E. C. "Bud" Talfer, 58, RKO Radio Pictures' manager in Trinidad, died there suddenly April 7. Mr. Talfer, who made his headquarters in Port-of-Spain, joined RKO as manager in 1941 after working for several years with Paramount's Trinidad office.

Monogram Has 12 Films In Backlog

HOLLYWOOD: Monogram and Allied Artists enter the second quarter of 1952 with a backlog of 12 films, 20 in preparation and one currently before the cameras, Walter Mirisch, executive producer, announced last week. Two of the films in the backlog are in color, as well as five which are in preparation.

Now in production is "The Rose Bowl Story," being produced in Cinecolor by Richard Heermance and starring Marshall Thompson with Vera Miles.

Completed and awaiting release are the two color films, "Wild Stallion" and "Wagons West," as well as "Here Come the Marines," "African Treasure," "Desert Pursuit," "Kansas Territory," "Man From Black Hills," "Dead Man's Trail," "The Gunman," "Gold Fever," "Plow Jockeys" and "Arctic Flight."

Those in preparation for Monogram include "Flat Top," "Hiawatha," "Mardi Gras," "Wildcatters" and "Kansas Pacific," all to be filmed in Cinecolor; "Arabian Knights," "Cairo Incident," "Big Wilderness," "Flying Fools," "Timber Wolf," "Barbed Wire," "Martial Law," "The Indianapolis Story," "Army Bound" and "Sea Tiger."

Being prepared for Allied Artists are "Battle Zone," "Down Periscope," "Cow Country," "Buccaneer of the Barrens" and "The Black Knight."

Warners' Stars Appear at Denver Theatre Opening

The eighth junket to be made by Warner Brothers stars since the first of the year for an out-of-town opening was undertaken last week when Frank Lovejoy, Dick Wesson and Virginia Gibson spent two days in Denver in connection with the opening of the new Paramount theatre with Warners' "Bugles in the Afternoon" as the initial attraction. The seven other junkets included those made for "Retreat, Hell!" to San Antonio and St. Louis; "About Face," Nashville; "Bugles in the Afternoon," Salt Lake City; "The Big Trees," Eureka, Calif.; "Jack and the Beanstalk," Paterson, N. J., and "This Woman Is Dangerous," Indianapolis.

Paul Terry Experience Told in "Parade" Story

Paul Terry, who this year will turn out his 1,000th entertainment film, told of his early experiences in the industry in an article in last Sunday's issue of *Parade*, Sunday supplement of newspapers published in 34 cities. It is estimated that some 13,000,000 readers of the supplement were informed about the beginnings of Terry's career in the article, which is entitled "They All Laughed."

CLASSIFIED ADVERTISING

Fifteen cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, \$1.50. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)



HELP WANTED

GROWING CIRCUIT REQUIRES ADVERTISING director with small town advertising and exploitation experience; drive-in experience desirable. State experience and salary. BOX 2652, MOTION PICTURE HERALD.

THEATRES

WANTED THEATRES AND DRIVE-INS. NEW England and New York. BOX 2648, MOTION PICTURE HERALD.

BOOKS

MAGIC SHADOWS—THE STORY OF THE ORIGIN of Motion Pictures by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. Exciting reading for now and authoritative reference for tomorrow. A Georgetown University Press book. Price, postpaid, \$3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 30, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, \$7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 30, N. Y.

VENTILATING EQUIPMENT

FOR SALE, TWO 30,000 CFM THEATRE FANS and washers, complete with motors and pulleys, also one 25,000 same type fan. ZULA L. MCDONALD, Drew Theatre, Monticello, Ark.

BUSINESS OPPORTUNITY

CAPITOL FILMS OF LONDON ACT AS SELLING agents for film rights covering United Kingdom distribution (35mm, 16mm and television). Principals only please. CAPITOL FILMS, 193 Wardour St., London, W. 1.

NEW EQUIPMENT

PARTS FOR SIMPLEX 30% DISCOUNT; RECTIFIER bulbs, \$4.75; reel alarms, \$5.50 each; double bearing movements, \$84.50; coated series II lenses, \$74.50 pair. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

SAVE 50% TO 75%! Buy tempered Masonite marquee letters, available all colors; 4"-35c; 8"-50c; 10"-60c; 12"-85c; 14"-\$1.25; 16"-\$1.50. Fits Wagner, Adler, Bevelite signs. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

STRETCH YOUR \$\$\$ AT S. O. S. RECTIFIED bulbs \$4.95; coated lenses \$90 pr.; Changeovers with foot switches \$44.50 pr. Flameproofed, fungus-proofed screens 39 1/2 sq. ft.; beaded 49 1/2 c. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

USED EQUIPMENT

GUARANTEED SAVINGS AT STAR! PAIR Simplex-Acme projectors, Strong arc lamphouses, rebuilt, \$850; Griswold splicers, \$14.95; Strong 1-KW lamphouses and rectifiers, rebuilt, \$595; 30 ampere rectifiers with tubes, \$105 pair; 1 unit electric ticket register, rebuilt, \$29.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

TAKE YOUR TIME PAYING FOR MODERN projection and sound equipment using your old equipment against down payment. Write for details. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

THEATRE MARQUEE, TWO YEARS OLD, with Wagner 10" letters. Simplex projectors, rear shutters, RCA sound No. 105. Two Brenkert lamps, 1KW. LEONARD SOSKIN, 12248 Grand River, Detroit 4, Mich.

STUDIO EQUIPMENT

BECOME A PRODUCER—MAKE TV COMMERCIALS and newsreels. Auricon 16mm Sound Camera, \$495; Solarspots, \$69.50; Art Reeves 35mm recorder, \$1,995; Animation stands, \$1,495, up; Bell & Howell 35mm Printer, \$1,495; Sound Readers, \$139.50. Everything for studio, laboratory or cutting room. Trades taken. Ask for catalog supplement. S. O. S. CINEMA SUPPLY CORPORATION, 604 W 52nd St., New York 19.

SEATING

CHAIR-ITY BEGINS AT S. O. S. ALL TYPES theatre chairs from \$2.95. Send for chair bulletin. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

BUSINESS BOOSTERS

COMIC BOOKS, AVAILABLE AS PREMIUMS, giveaways at your kiddie shows. Large variety, latest newsstand editions. COMICS PREMIUM CO., 412 1/2 Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

BALLOONS FOR GREATEST SHOW ON EARTH, and Snow White gets the kiddies samples. BALLOONS, 146 Walton, Atlanta, Ga.

SPRINGTIME — MARBLES, JACKS & BALL. Prices and catalogue on request. HECHT, 3074 Park Ave., New York 51.

DRIVE-IN EQUIPMENT

BOOST CONCESSION GROSSES WITH LOW-cost "Concession stand announcement records". Custom recorded for your individual drive-in. Write: FREDLO RECORDERS, 2436 16th Ave., Moline, Ill.

TIME IS SHORT — ORDER NOW TO GET opened this season. Underground cable 570 M. Complete dual projection and sound from \$1,595; in-car speakers \$15.95 pair with junction box. Available on easy payment plan. Send for equipment list. S. O. S. CINEMA SUPPLY CORPORATION, 604 W. 52nd St., New York 19.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERVICE. STITES PORTRAIT COMPANY, Shelbyville, Ind.

WINDOW CARDS, PROGRAMS, HERALDS. photo-offset printing. CATO SHOW PRINTING CO., Cato, N. Y.

Legion Approves 6 of 10 New Productions

The National Legion of Decency this week reviewed 10 films, putting two in Class A, Section I, morally unobjectionable for general patronage; four in Class A, Section II, morally unobjectionable for adults; three in Class B, morally objectionable in part for all; and one in Class C, condemned. In Section I are "Jack and the Beanstalk" and "The Target." In Section II are "Confidence Girl," "Lydia Bailey," "Narrow Margin" and "Wait Till the Sun Shines, Nellie." In Class B are "The Brigand," because it "tends to condone immoral actions; suggestive costuming;" "The Half-Breed," because of "suggestive costuming;" and "Kid Monk

Baroni," because of "suggestive costuming." In Class C is "The Young and the Damned," because "this picture in the story it tells seriously offends Christian and traditional standards of morality and decency. Moreover it contains material morally unsuitable for use in entertainment motion picture theatres."

Westrex Makes 14 Agreements

Westrex Corporation has completed a total of 14 new motion picture recording licensee agreements with studios in New York, California, England, Philippine Islands, India and Italy. E. S. Gregg, vice-president and general manager, has announced.

Dizzy Dean Day Sendoff For "Pride of St. Louis"

Virtually all of St. Louis seemed to turn out for "Dizzy Dean Day," following the showing at the Missouri theatre April 11 of 20th-Fox's "The Pride of St. Louis." A parade of 50 cars carried Mr. and Mrs. Dean; Dan Dailey and Joanne Dru, the stars; actor John Ireland; actress Constance Smith; the St. Louis Browns baseball club; oldtime baseball players, and city officials. They were paced by a 40-piece naval band and many floats. The ceremonies were at Sportsman's Park, preceding a game between the Cardinals and the Browns. Mr. Dean received a golden key to the city, and a degree from Sigma Delta Chi.

MANAGERS' ROUND TABLE



An International Association of Motion Picture Showmen — Walter Brooks, Director

It's Quantity, Not Quality, That's Competitive

LESS than two years ago, on July 22, 1950, we quoted on this page, a then accurate estimate of the number of television sets as "upwards of six million" and Mr. Frank Folsom, president of Radio Corporation of America, predicted that "at least 3,200,000 sets would be sold within that year." Last week, the Herald Institute gave the correct and current number of television sets in use as 16,535,000—and that margin of difference should be obvious reason for increased competition.

It's academic to compare the effect of six million sets with the impact of sixteen million, and so discussion of whether or not there is more television competition is not a matter of doubt. It becomes merely a matter of how well we are meeting that terrific competition at the point of sale. And to the credit of film industry, we are meeting it, and we have 'em on the ropes! In spite of the fact that both sets and stations will continue to increase, the quality of television programs on the air is in our favor.

They have the quantity; we have the quality, and if that balance can be kept, we will win our battle against a new form of entertainment which the public believes to be "free"—the most dangerous kind of competition. Television pays no entertainment taxes, and enjoys the benefit of huge subsidies and underwritings from commercial advertisers and business concerns in the billion-dollar class. It's no wonder that we have reason to be proud of our product.

Next year at this time, there will be millions more television sets in use; and the Federal Communications Commission has just taken the lid off, in their further distribution of license to operate new stations. There will be 98 on the A. T. & T. inter-city networks by the end of this year. There can be five hundred, or even as many as 2,000 television stations, eventually. It's a new business for anybody that can get an FCC license, and in the early days of radio, you got that by dropping a postcard in the mail! We know one station owner who started an \$800,000 business that way!

CONGRATULATIONS!

Our sincere congratulations, twice-over, first to Leon Bamberger for having prompted and promoted an idea of his own, and second, to William J. German and the Eastman Kodak Company for following-through, with the excellent plan of devoting that wonderful "Colorama" in Grand Central Terminal, to further public relations value for the motion picture industry. It's a grand exhibit, 18 feet high and 60 feet long, in beautiful Eastman "Ektacolor," produced at the Company's plant at Rochester, N. Y.

It is estimated that 12,000,000 people will see the display in Grand Central, and the reception accorded the idea and its execution, by the trade, is sufficient to warrant the belief that there will be more such displays in equally prominent places, around the country. This material could be routed over a circuit of key-city locations and would reach our "lost audience" and those who are not regular patrons.

The Eastman Company has long been responsible for a variety of institutional advertising pages in the trade press and the national magazines that could be extended to a wider use, with more cooperation at the exhibition level. If there were to be better advertising of motion pictures on an institutional basis, we would look to Eastman to lead in the enterprise.

Television hurts the theatre on its best days—and that works in reverse. It cuts deepest into the days when the film theatres have their best business; it hurts most when television is on the air with its best programs. The day in the week is of slight consequence in fighting a battle to keep motion pictures ahead in the job of acquiring and keeping our proper share of the amusement dollar. The public is fickle, but the public will stand by the neighborhood theatre as part of the home community.

Q Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, has contributed a happy idea from his experience to benefit future exhibitor meetings, in his home state and elsewhere. He has booked Maurice Bergman, of Universal-International, through a series of fourteen appearances in Ohio, before Kiwanis, Rotary and Lions Clubs, as a spokesman for film industry, beginning May 5th, with the cooperation of COMPO's speakers bureau. That's bringing a strong voice for better movies back to the grass roots, with proper exhibitor sponsorship.

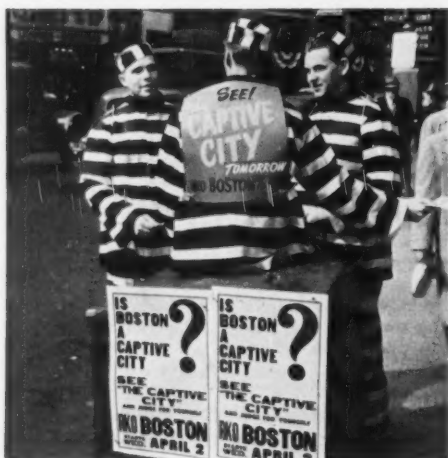
And at the same time, COMPO also announced that Robert A. Coyne, good friend of ours and of the Round Table, will embark on a similar tour through towns in Virginia, beginning May 12th, with the backing of Carlton Duffus, executive secretary of the Virginia Theatre Owners Association. We'd like to see every exhibitor group in the country conducting its own area program of speakers for motion pictures, with a firm policy of doing it the year around.

Q There's an unusual letter from Howard Waugh, from Hollywood, Fla., who was the United Artists exploitation fieldman who followed-in to represent his company in the Waycross, Ga., world premiere of "Queen for a Day." It was this campaign that won the Quigley Grand Award this year for John Harrison, manager of the Lyric theatre, Waycross, who previously won the opportunity of this world premiere by winning a nation-wide radio contest. Howard Waugh says, "the softest assignment I ever handled. Harrison had everything wrapped up in the neatest exploitation package I've ever seen. Whoever the judges may be, they are 100% correct. It's amazing to find a showman of this calibre in a town of this size, and I've handled a few premieres in my checkered career. When you see John Harrison in New York, give him my best, for he sure deserves it." —Walter Brooks

Picturesque Promotions

NICE CONTRAST in these two covered wagons! E. J. Pennell, owner and general manager of Pennell Enterprises, Bronson, Michigan, and a Vice-President of Michigan Allied, found the authentic prairie schooner at right—a genuine antique, as ballyhoo for "Bend of the River" at the Bronson theatre. That's Mr. Pennell at the left, with his staff, in costume. And, at right below, John Walsh, manager of the Fulton theatre, Pittsburgh, comes up with the smallest covered wagon of most recent vintage, and an attractive driver.

Somehow, the caption information for this picture of the Rialto theatre's front for "Gaslight Follies"—below, became detached and we can't tell you who or where, but we thought it was good enough to run, anyway, as a suggestion for small theatres.



You'll be seeing convicts in their relaxation suits, doing ballyhoo for "Captive City" as they are in Boston, and look for a regular jailbreak when they release six of them at a time.

Jack Silverthorne, manager of the Hippodrome theatre, Cleveland, Ohio, launched his campaign for "Steel Town" with this very prominent 24-sheet, pasted on the lobby floor, three weeks in advance.

Roy Rogers Gives \$2500 Scholarship

More than 2,000 theatres are expected to participate in the nationwide Roy Rogers Trick Lasso Contest just launched, with a potential 2,000,000 contestants for the \$2,500 scholarship which the "King of the Cowboys" will award as national grand prize to the boy or girl who proves most adept with the rope.

Prior to the national award, which will be made in the fall, individual theatres will conduct their own elimination contests over periods of approximately 12 weeks. First to get under way with full-scale participation are the Fountain Square theatre in Indianapolis, and the John Hamrick circuit of theatres in Tacoma, Wash. All the 2,025 theatres sponsoring Roy Rogers Riders Clubs have already received complete data on the contest, and others may obtain information by writing to Roy Rogers.

The \$2,500 grand prize will be a scholarship for any college or university selected by the winner. To allow each contestant personal identification as part of the promotion, one of the Roy Rogers licensees has created a decal which may be transferred with a hot iron to a T-shirt or other garment, to proclaim the wear as an official contender.

PEA-Superduper Publicity

United Artists advertising "a PEA-Super—the Superduper 'African Queen'—which is super in Publicity, super in Exploitation, and super in Advertising."

Columbus Salutes Milkmen "With Song In My Heart"

Locally originated public relations program, tied-in with Movietime, USA, was celebrated during March as "Milkman's Month" in Columbus, Ohio, with the nocturnal drivers honored for their vital contribution to the health, welfare and safety of the community. Idea is credited to Walter Kessler, manager of Loew's Ohio theatre, and was such a success that it will be done all over again in subsequent months for bakery drivers, firemen, taxi drivers, post office employees, waiters and waitresses, etc. And it could be done as well in any city.

Program began with a preview of "With a Song in My Heart"—pre-release in Columbus, and was followed with a proclamation by the Mayor, which appeared in generous display space. There were 14 separate art and story breaks in Columbus newspapers, plus radio tieups. The milk association was so well pleased they made reply in paid space, and will go far in delivering good will for film industry along with their quarts and pints. All Columbus theatres participated, with Lee Hofheimer, H. & S. Theatres, and Harry Schreiber, RKO city manager, as co-chairmen.

MOVIETIME U.S.A.

Sam Gilman, manager of Loew's State theatre, Syracuse, says he thinks it's the first time a movie pressbook has appeared on television, when a local station put on a good impression of the three leads doing the title song for "Singin' in the Rain."

Dan Sangaree, manager of the DeSota theatre, Arcadia, Florida, where parking meters are under fire of public opinion, put out "April Fool" parking tickets as a cheerful stunt for "Streetcar Named Desire."

Adam Goetz, manager of the Hippodrome theatre, Baltimore, running a benefit performance of "At Swords Point" for Police Employees Association, with a live telecast on stage.

Richard Miller, manager of Basil's Genesee theatre, Buffalo, used a tape-recording of music from "I'll See You in My Dreams" as lobby ballyhoo, with box office results.

John P. Lowe, manager of the Garden theatre, Greenfield, Mass., profited when the editor of the *Recorder-Gazette* thought his marquee sign on "At Swords Point" fitted in with some local labor relations then under way and used a picture on the newspaper's front page!

Tear sheets from the Washington papers and a good souvenir program, for the opening of KB's new Langley theatre, at New Hampshire Avenue and University Lane, as one of the de luxe houses in this fine neighborhood chain.

Charlie Doctor sends some samples of his advertising tieups for "Jack and the Beanstalk" at the Capitol theatre, Vancouver, brought to the Round Table by his friends, Mr. and Mrs. McMillan, who are on a trip to New York.

Al Schreiner, manager of the Cabrillo theatre, San Pedro, Cal., which is almost south of the border, had a nice line-up of pretty señoritas in gay costumes for "Viva Zapata!" and we'd use the photograph if we had it.

Robert Cammann, manager of Loew's Inwood theatre, San Jose, Cal., used an ingenious "peep show" idea as inexpensive exploitation for "Quo Vadis."

John P. Brunette, manager of the Studio theatre, San Jose, Cal., sends a tear sheet of his local newspaper's lead editorial commenting on the fact that movies are competing with television.

20th Century-Fox's pictorial 24-sheet on "David and Bathsheba" has been awarded two prizes, the silver cup and the silver palette, at the annual "Artistic Poster" exhibition in Rome. When will we have a similar award here?

That eagle, the real McCoy, now doing personal appearances at the Rivoli theatre on Broadway, and booked solid as exploitation for "The Valley of the Eagles"—is insured for \$1,500,000.00 (believe it or Nicholas John Matsoukas!)



Members of the committee of Movietime, USA, at Columbus, Ohio, read Mayor James A. Rhodes' proclamation for "Milkman's Month" designated by the Columbus theatre group. Left to right, front row: Fred Brunner, Rowlands Theatres; Al Sugarman, H. & S. Theatres; Robert Benner, Academy Theatres; Elizabeth Richter, Neth Theatres; Harry Schreiber, RKO Theatres, and Walter Kessler, Loew's Ohio theatre. Second row: Lee Hofheimer, H. & S. Theatres, and Arthur Miller, Miles Theatre. (See story in the adjoining column.)

Campaign Catalog

"Nellie Never Had It So Good!" (as this year!)

Willis Shaffer, city manager for Fox Midwest theatres in Hutchison, Kansas, and multiple Quigley Award winner, isn't waiting for the sun to shine for the world premiere of a new 20th Century-Fox picture in Hutchison next month. He's making hay right now, and the sun never shone so bright as it's going to shine for Nellie.

The story of the picture concerns fifty years in the life of a small American town. The period is 1900 to 1950, and an interesting angle in the merchandising of motion pictures has been developing in connection with "Wait Till the Sun Shines, Nellie." All the stores in town are combining to make a merchandising event of the premiere. In addition to contributing substantial sums of money to the Chamber of Commerce celebration, which is making a municipal event of the premiere, the merchants are tying-up in their own individual ways, with the benefit of showmanship.

Appliances Featured

For instance, appliance stores are bringing in irons and cooking utensils used at the turn of the century, and displaying them beside their modern counterparts, with the slogan "Nellie Never Had It So Good!" Leading Hutchison stores are getting ready to advertise "old fashioned bargains" on "Nellie" days. Two of the town's department stores are staging fashion shows, with people from the surrounding area, which includes the whole of Kansas, competing with each other in supplying old fashioned costumes, in contrast with Claire McCardell models of 1952.

Other stores are recreating interest-attracting displays of school classrooms of 1900, miniatures and antiques of the turn of the century, and many other things. One barber shop is displaying a chair of 1900, with a full rack of old-fashioned shaving mugs. Already, a month ahead of the premiere, the town is bustin' out with nostalgia.

Willis says the job in Hutchison keeps him busy many hours each day, which is just a demonstration of what it takes to really put over an event of this kind, by way of preparation in advance and intensive effort. The best showmen in the country, with the help they can get from producer-distributor sources, can make world premieres of this order a vast public-relations opportunity, as well as an institutional advertising benefit, for the industry as a whole.

Charles Einfeld, vice-president of 20th Century-Fox and director of advertising and publicity, has augmented his usual staff for the premiere of "Wait Till the Sun Shines, Nellie" with the added strength of Lynn Farnol's special agency for publicity and public relations. This increased effort will be expended in direct contact with non-theatrical sources, in the field of clubs, organizations and civic authorities.

St. Louis Is Proud

Three hundred and fifty thousand copies of a special edition of *The Sporting News* devoted exclusively to "The Pride of St. Louis" are being distributed throughout the entire mid-western area as a sports-world herald for the world premiere of the 20th Century-Fox picture at the Missouri theatre in St. Louis on April 11th and simultaneously throughout the Kansas-Missouri territory. Newspaper, widely read in the field of athletics, contains pictures, feature articles and assorted stories regarding the film biography of Dizzy Dean. The Falstaff Brewing Company, who sponsor broadcasts for the St. Louis Browns, are circulating the newspaper through their 75,000 outlets. The arrival of Dan Daily, star of the film, heading a Hollywood contingent for the premiere, has put the St. Louis area into a further tizzy, with the hoopla part of the civic sponsored celebration.

Will Rogers Still Lives

Woody Hilsabeck, manager of the Fox Midwest Tiger theatre, Carthage, Mo., is a man after our own heart, and we wish several thousand other theatre managers and some distributors would be half as keen for a pet idea. Woody is making a policy of running Will Rogers original films, two at a time, and he will eventually use all the available prints, as re-issues. He says, for "David Harum" and "Steamboat Around the Bend" he had an increased gross of 298% above average for a Wednesday and Thursday, with a school matinee on Thursday "to create youth interest in Will Rogers."

He plans to play two more Will Rogers re-issues between now and July, and is running a "Will Rogers Essay Contest" among school children, with English and history teachers as judges. Of course, he's looking ahead to the opportunity to use "The Will Rogers Story" when it is a brand-new picture from Warners', but he says he has done approximately three times normal business with the old films, and he thinks it is the duty of every good showman and Variety Club member from coast to coast to sell Young America on Will Rogers, and the truly great man he was. Older people have always been, and always will be, Will Rogers fans.

Contests Are a Stimulant

J. P. Harrison, manager of the Campus theatre, Denton, Texas, a prize winner in the 20th Century-Fox contest on "The Day the Earth Stood Still," wires that showmanship contests "do much to stimulate imagination, inspiration and perspiration among theatre managers."



David T. Katz, managing director of the Roxy theatre, on Broadway, devised this nice display for the Red Cross Drive, and we think it's the most attractive we've seen anywhere. But then—Dave has an advantage, he has the Gae Foster Roxyettes, borrowed from his stage show, to dress up the act. And how they do add to the display!

Exploitation Of Warners' "Miracles"

Warner's "Land of Everyday Miracles" which got off to a fast start with a world premiere at Warner's theatre, Reading, Pa., handled by A. Binnard, manager, is now rolling up further proof of the merchandising possibilities in this short film. The world premiere was pretty nearly the equal of anything that is done for a full-length feature, with a campaign book entered in the first quarter for the Quigley Awards.

The film has an angle—bread, and Standard Brands are cooperating with the baking industry in national promotion for the picture. In Reading, this resulted in the circulation of fine advertising material throughout Reading and Berks County, and the preparation of a souvenir program for the opening, sponsored by four local bakeries, and two national advertisers. 25,000 leaflets and 500 brochures were distributed by Fleischman in food stores and to employees of the baking industry. Photographs of the street ballyhoo and front display show the manner in which the theatre has built up this national cooperation.

Now, in the mail, comes a tear sheet from W. V. Dworski, manager of the Harris theatre, Findley, Ohio, who shows a cooperative ad page that was fully underwritten by local bakers in their exploitation of the film.

Pre-Selling "Robin Hood"

Walt Disney's Technicolor all-live-action film, "The Story of Robin Hood" which will be distributed through RKO Radio early this summer, is being pre-sold to school children and over TV stations with a 15-minute black-and-white film entitled "The Riddle of Robin Hood" with the first school showing in New York scheduled for this week. The 16-millimeter film has had the approval of the New England Council of the National Educational Association as well as that of Dr. Willard Givens, president of the N.E.A., at a special showing in Washington.



Lige Brien, special events manager for United Artists, Max E. Youngstein, UA's ad-pub vice-president and Harry McWilliams, Columbia's exploitation manager, as officials of Associated Motion Picture Advertisers, judge entries in Columbia's contest for the best campaign on "Sirocco"—which was won by Robert Whelan, manager of the RKO Orpheum theatre, Minneapolis.

Selling Approach

WITH A SONG IN MY HEART—20th Century-Fox. In color by Technicolor. The Jane Froman Story, with love and courage, with joy and tenderness. The Most *Rapturous* Love Story Ever—the most *Incredible* Drama Ever—The Most *Musical* Musical Ever! Without Parallel in Entertainment—Without Precedent on the Screen! 24-sheet heads the group of colorful, ticket-selling posters that will make wonderful cut-outs for lobby and marquee display. All advertising features the theme portrait of Susan Hayward in the Jane Froman role, which is your style sheet for something new and different. Newspaper ad mats follow this poster copy, and have wide variety for size and shape. You'll find plenty, including a set of teasers and slugs for small space. There's a three-color herald, that keys your campaign, and a special counter-card for stores, in addition to the window card. You can get a set of Glo-Color stills for special display. Pressbook includes a special section on pink paper, to "Sell It With Music," and this is the picture that deserves that full treatment! Look over the full list of music tieups and remember, this is loaded with nostalgic songs, so many of them, so well done! You can make a special pitch for the stores, because you've been given the material.

JACK AND THE BEANSTALK—Warner Brothers. Abbott and Costello in their first picture in color. The last word in laughs, with Bud and Lou on a jaunt to Giant-land, and it's jammed with joy! Feel! Fi! Fo! FUN! Be happy! Go wacky! Get yourself a giant hunk of hilarity! 24-sheet and other posters have these comedy characters in mirth-provoking poses which will put the prize cut-ups in your lobby and marquee display. No herald, but you can print your own with oversized ad mats. Newspaper ads are in generous supply and in the spirit of the occasion. You can find what you want, but by all means, use illustrations to put over the "Giant" theme of this nursery-book classic. If Bud and Lou ever had a "natural"—this must be it. Coloring contest mats are another "natural" for the kids. Put them on your herald, if you print your own, or with sponsorship by a local merchant. Pressbook offers a special poster to announce a "bean-growing" contest and that's a "natural" for store tie-ups. You'll just naturally make money if you use your pressbook and your showmanship with this "natural" opportunity. Don't say we didn't tell you!

SINGIN' IN THE RAIN—Metro-Goldwyn-Mayer. In Color by Technicolor. What a glorious feeling! I'm happy again! Another singing, swinging musical from MGM—the studio that gave you "An American In Paris." Gene Kelly, Donald O'Connor and Debbie Reynolds in a musical treasure, for showmen. Rain or shine, you've got a date for a wonderful time! 24-sheet and smaller posters have art work for marquee and lobby display. The line-up of the three stars, carrying their umbrellas, provides your advertising style for the picture, and it's something new and different from ordinary. A 3-color offset herald keys the campaign and has all the advertising punch for the picture. Newspaper ad mats are varied for size and shape, and with some differences in style. Some are overcrowded, because MGM tries to get in every contractual credit, and that's a burden to advertising display, unless you're in the legal department. But, at that, you'll find an assortment to suit. Publicity mats and stories are good, especially the kind of publicity mats that Metro does so well, the cartoons, the composites and the star photos. A set of teaser ads, numbered one to four, through the series No. 2001 to 2004, are a campaign for theatres in themselves, followed with ad mat No. 321.

MA AND PA KETTLE AT THE FAIR—Universal-International. America's Funniest Family! In a brand-new Spring Tonic of Laughter. Your friends, the Kettles, in the happiest adventure they've ever had! It's all new, it's all fun. They're at the Fair, they're at their Best. A Blue-Ribbon winner, in a riot on wheels! No posters larger than the 6-sheet, but these will give you some material for cut-outs. The herald contains all of the advertising style, and you can follow it to key your campaign. There's not too much in advertising art, but you can capture the comedy elements. Newspaper ad mats have the "county fair" atmosphere, and that is your advertising background. You'll find a pretty good assortment of ad mats to choose from, but make your selections carefully and use the best your space can afford, for this is one of a series of proven money-makers. If you don't sell it, you won't cash in. At least, not to the extent that you should. No matter how many people may want to see a popular picture, you still have to sell it, to take your profit. Otherwise, you are working for the overhead.

OUTDOOR
REFRESHMENT
SERVICE
from Coast
to Coast
over 1/4 Century

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.

Refreshment
Service for
DRIVE-IN
THEATRES

Phone
MA 1014

When YOU Need
Special
TRAILERS
SPECIALLY
Good & Fast

SEND IT TO
FILMACK
CHICAGO, 1327 S. WABASH
NEW YORK, 630 NINTH AVE.

"What the Picture did for me"

Columbia

JUNGLE MANHUNT: Johnny Weissmuller, Sheila Ryan—These "Jungle Jim" pictures have never failed me yet. They bring in just as much business as any "Tarzan" picture I have ever played. I recommend this one for any small town, especially action houses. Played Sunday, March 30.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

Metro-Goldwyn-Mayer

ACROSS THE WIDE MISSOURI: Clark Gable, John Hodiak—Fair Western with an excellent cast. Slow moving but had no walkouts. Average Sunday night crowd. Played Sunday, Monday, March 9, 10.—James Hardy, Shoals Theatre, Shoals, Indiana.

ANGELS IN THE OUTFIELD: Paul Douglas, Janet Leigh—Good picture for its type. Business below normal. Very, very small town patronage. Played Sunday, March 23.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

KIND LADY: Ethel Barrymore, Maurice Evans—A fair picture but in our opinion not for the small town situation serving a rural community. Box office down approximately 65% which didn't meet half of our expenses. Played Saturday, April 5.—Myron Kluge, Rainbow Theatre, Platte Center, Nebraska.

RED BADGE OF COURAGE: Audie Murphy, Bill Mauldin—All this lacked was Technicolor. Arthur Haggart stole the picture. One of the best cavalry pictures since "Come With the Wind." Doubled with "Lone Hunters." Played Saturday, March 22.—James Hardy, Shoals Theatre, Shoals, Indiana.

TERESA: Pier Angeli, John Ericson—A fair picture but not up to MGM's claims. We certainly do not recommend it for small towns. Box office down 35%, which put us into the red and which the staff threw their time in, too, for nothing. Played Sunday, March 30.—Myron Kluge, Rainbow Theatre, Platte Center, Nebraska.

Monogram

CAVALRY SCOUT: Rod Cameron—This we played on a single big weekend against adverse weather and still feel that it did very well. Played Friday, Saturday, April 4, 5.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

LET'S GO NAVY: Bowery Boys—I could use one of these every Saturday night. Hunt Hall sure can put the Bowery Boys' pictures over. The small towns in this area sure go for them. This is what the small town exhibitor needs to combat TV. Played on double bill. Played Saturday, March 15.—James Hardy, Shoals Theatre, Shoals, Indiana.

Paramount

LAST OUTPOST, THE: Rhonda Fleming, Ronald Reagan—Good cavalry picture in beautiful color. Well acted by Bruce Bennett and Ronald Reagan. Good for any situation. Played Sunday, Monday, March 16, 17.—James Hardy, Shoals Theatre, Shoals, Indiana.

SILVER CITY: Edmund O'Brien, Yvonne DeCarlo—If they want action, brother, don't pass this up. The story is good and it's in Technicolor, which makes it all the better. I run an action house and this picture was right down my alley. Even the ladies liked it. Played Sunday, April 6.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

Republic

IN OLD AMARILLO: Roy Rogers—Some more good story material in this one which makes it different

... the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

from most westerns. This one deals with artificial rain. It has plenty of action, too. I'm sorry to hear that Roy Rogers is about to quit making pictures. We'll miss him here very much. Played Friday, Saturday, April 4, 5.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

RKO Radio

JUNGLE HEADHUNTERS: Good narration. Well liked by all who saw it. Doubled with "Piston Harvest." Played Saturday, March 29.—James Hardy, Shoals Theatre, Shoals, Indiana.

TARZAN'S PERIL: Lex Barker, Virginia Houston—One of the best Tarzan pictures made. Played during basketball season sectional. Did fairly well both nights. Played Thursday, Friday, February 28, 29.—James Hardy, Shoals Theatre, Shoals, Indiana.

TWO TICKETS TO BROADWAY: Tony Martin, Janet Leigh—Average Technicolor musical. Beautiful color. Bad weather hindered the crowd on Sunday night. RKO plugged TV in this one too much. Television is hurting enough without this. Played Sunday, Monday, March 2, 3.—James Hardy, Shoals Theatre, Shoals, Indiana.

Twentieth Century-Fox

DAY THE EARTH STOOD STILL, THE: Michael Rennie, Patricia Neal—Our best Sunday matinee in months but slow coming to the night, due to the lovely day. Well liked by all who saw it. Play it on midweek and not on the weekend. Played Sunday, Monday, March 30, 31.—James Hardy, Shoals Theatre, Shoals, Indiana.

I CAN GET IT FOR YOU WHOLESALE: Dan Dailey, Susan Hayward—Average picture. Dan Dailey is sure out of place. Why doesn't Fox get wise and put Betty Grable and Dan together again in a musical. Played Thursday, Friday, March 20, 21.—James Hardy, Shoals Theatre, Shoals, Indiana.

United Artists

CITY LIGHTS: Charlie Chaplin—Much to my surprise, we did extra business on this. I hadn't anticipated doing as much business as we did and gave my booker an argument. I must admit I was wrong. I won't say we had a sellout, but it was better than we expected. In fact, we had a big amateur contest to compete with. Played Monday, Tuesday, March 31, April 1.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

G. I. JOE: Robert Mitchum—The first night this opened up very well and we did enjoy extra business but the second night it failed miserably. Whether the weather was against us I do not know, but in all we didn't do too badly on it. Played Wednesday, Thursday, April 2, 3.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Universal

CAVE OF THE OUTLAWS, THE: MacDonald Carey, Alexis Smith—Actual underground scenes in Technicolor makes this a very beautiful picture to observe. Sufficient action and reasonably good story material makes it eligible for rural patronage as well

as for the city. No complaints here. Business satisfactory. Played Friday, Saturday, March 28, 29.—Pat Fleming, Gail Theatre, Round Pond, Ark.

Warner Bros.

LULLABY OF BROADWAY: Doris Day, Gene Nelson—Good musical. Well liked by all. Doris Day did her best dancing of her career. Beautiful color. Played Thursday, Friday, March 13, 14.—James Hardy, Shoals Theatre, Shoals, Indiana.

Shorts

Columbia

LET'S GO: Color Rhapsodies—Fine comedy cartoon which seemed to take. Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

PUNCHY COWPUNCHERS: Stogoe Comedy—Again we take off our hats to Columbia shorts and want the producers to know they are appreciated in our situation.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

Metro-Goldwyn-Mayer

THE MOUSE COMES TO DINNER: Tom and Jerry—I never worry about these Tom and Jerry cartoons—they're always good.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

RKO Radio

HEY, NANNY NANNY: Clark and McCullough—Fair 2-reel comedy—a bit too silly.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

Twentieth Century-Fox

RIVAL ROMEO: Magpie, Terrytoons—These Magpie cartoons are always popular here.—Pat Fleming, Gail Theatre, Round Pond, Arkansas.

Warner Bros.

OUR NEIGHBOR NEXT DOOR: Just a tip to my fellow exhibitors. If you have occasion to book "Our Neighbor Next Door," do so as we are more than proud of it as Canadian exhibitors to have you show this as it does show you what a fine country we have. We are very proud of it here and think Canadian exhibitors should make a lot of it and we are more than thankful to Warners for producing such a fine short subject which is most instructive to both ourselves and our neighbors. This takes you from Windsor through to Toronto and Montreal and across the Prairies and I think we have a wonderful country and hope that many exhibitors will find a chance to enjoy it as we have. We enjoyed the Calgary Stampede last year and found the Western exhibitors very fine fellows, and also enjoyed Vancouver and meeting the boys who have won many awards for showmanship. We particularly brought this to your attention at the time.—Rankin Enterprises, Plaza Theatre, Tilbury, Ontario.

SHOWMEN IN ACTION

Kansas City's Drive-In theatres ran a co-operative advertisement in the *Kansas City Star* calling attention to the reopening of these theatres on the first day of spring.

D. Smiley, manager of the Del Paso theatre, No. Sacramento, Cal., discovered that the school children were staging an Easter show which became too big for their auditorium, so he offered them the theatre, which makes a great deal of sense!

Norman Duncan, manager of the Strand theatre, Vancouver, B. C., had his house staff costumed for "Japanese War Bride"—looking not very Japanese, but very nice.

John Farr, manager of the Odeon theatre, North Sydney, N. S., says "I try to make folks remember there is a theatre in town"—and he's one of the best institutional advertisers in the Round Table—and we wish we had more like him!

A. J. Benya, manager of Walter Reade's Savoy theatre in Asbury Park, N. J., played "Fort Defiance" with the local lodge of Redmen, in their Indian suits, as exploitation for the picture.

John Farr, manager of the Odeon, North Sydney, N. S., in with another poem, "Happy Birthday to You," which all but sings to the potential customers.

A page from the *New Orleans States* shows what Ed MacKenna is doing with "Hoodlum Empire" at the Joy theatre, on Canal Street, in both display and free reading matter.

Sid Kleper's "Salute to Spring" at Loew's College theatre, New Haven, was in the form of a complete campaign in the Metro showmanship contest on "Invitation."

J. C. Lund, manager of the State theatre, Aliquippa, Pa., sends a whole copy of the *Aliquippa Daily Citizen* with the front page overprinted in red for "Scandal Sheet."

Hugh S. Borland distributed cards headlined "Hey, Kids, Look! Amusement Money!" which were worth 7c towards the price of admission to the Louis theatre in Chicago, for the first of a series of programs sponsored by "your friendly Democratic precinct captain."

Homer McCallon, manager of Loew's State theatre, Houston, Texas, displays a 24-sheet poster on "Quo Vadis" on his lobby wall, in a special frame permanently installed for future use.

W. S. Samuels, manager of the Lamar theatre, Beaumont, Texas, uses a personal letter of recommendation in his interesting offset printing promotion designed to sell "The Blue Veil."

Short Product in First Run Houses

NEW YORK—Week of Apr. 14

ASTOR: FDR—Hyde Park... Pictorial Films
Feature: My Six Convicts... Columbia

CAPITOL: The Two Mouseketeers... MGM
Doggoneest Dog... Paramount
Feature: My Son John... Paramount

CRITERION: American Harvest
Metropolitan Film Distributors
Fathers Are People... Walt Disney-RKO Radio
Feature: At Sword's Point... RKO Radio

GLOBE: Punch & Judo... Paramount
Feature: Hong Kong... Paramount

MAYFAIR: Barnyard Babies... Paramount
Feature: Anything Can Happen... Paramount

PARAMOUNT: Sportscope... RKO Radio
Scout Fellow... Paramount
Feature: Bend of the River... Paramount

RIVOLI: That Man Rickey... RKO Radio
Snooty Reel... Columbia
Feature: Valley of the Eagles... Lippert

ROXY: The First Robin... 20th-Fox
Feature: With a Song in My Heart... 20th-Fox

WARNER: Fourteen Karat Rabbit

Glamour in Tennis... Warner Bros.
Land of Everyday Miracles... Warner Bros.
Feature: Jack and the Beanstalk... Warner Bros.

CHICAGO—Week of Apr. 14

CHICAGO: Fighting Cohoes... 20th-Fox
Feature: Belle of New York... MGM

EITEL'S PALACE: Two Mouseketeers... MGM
Feature: Singin' in the Rain... MGM

ESQUIRE: Doggonedest Dog... Paramount
Roofy Toof Toof... Columbia
Feature: Invitation... MGM

ROOSEVELT: Bicycle Thrills... Columbia
Feature: Ma and Pa Kettle at the Fair... Universal
Feature: Treasure of Lost Canyon... Universal

SURF: They All Like Boats... Paramount
Little Bo-Peep... Warner Bros.
Feature: Man in the White Suit... Universal

UNITED ARTISTS: Olympic Elk... RKO-Disney
Feature: Snow White and the Seven Dwarfs... RKO-Disney

Discovers DeMille Was A Fellow Townsman

Depend on John P. Lowe, manager of the Garden Theatre, Greenfield, Mass., to find out that Cecil B. DeMille was born just a hop, skip and a jump from his theatre, in the nearby town of Ashfield, and to build the incident into columns of publicity for "The Greatest Show on Earth" in the *Greenfield Recorder-Gazette*. It must be a pleasure for a live-wire manager to be in contact with such a live-wire newspaper. They stirred up a civic scroll to honor their famous son, which will be forwarded to the director in Hollywood after it has served its purpose as lobby display. John had the cooperation of Circus Clowns of America and other local

organizations and personages, including a citizen known professionally as "Rayford—the Preacher Clown" in presenting the honors.

J. P. Harrison Overtaxes The Telephone Company

They just installed dial telephones in Denton, Texas, and J. P. Harrison, manager of the Campus theatre is no man to let any hot local news go to waste in his home town. So, he offered free tickets to first 15 persons who called the theatre right after the new system went into effect at midnight. And he broke records, as well as the telephone company's new machinery. Had 16 calls in five minutes, and the company had to discontinue his service until it could be straightened out. But, what J. P. was really after was that two-column story in the next day's *Denton Recorder Chronicle*, to prove to everybody that the manager of the Campus was very much on the job with "dramatized, personalized, mechanized" publicity for his theatre.

Pitcher's Widow Promotes Warner's "Winning Team"

Mrs. Grover Cleveland Alexander, widow of the great baseball pitcher, this week took part in the opening of the American League baseball season in Washington, D. C., in connection with the national launching of "The Winning Team," new Warner film biography of Mr. Alexander. The Washington appearance was the first stop on a nationwide tour which will take Mrs. Alexander to all cities where major and minor league baseball seasons are getting under way. The film stars Doris Day as Mrs. Alexander, Ronald Reagan as Alex the Great and Frank Lovejoy as Rogers Hornsby. "Winning Team Day" will be observed in cities where there are big league baseball teams, with Mrs. Alexander as guest of honor at big league games.

APPLICATION FOR MEMBERSHIP

MANAGERS'

ROUND TABLE

1270 Sixth Avenue, New York 20, N. Y.

Name

Position

Theatre

Address

City

State

Circuit

Absolutely No Dues or Fees

INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE

Film buyers of independent circuits in the U.S. rate current product on the basis of its performance in their theatres. This report covers 112 attractions, 4,791 playdates.

Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.

EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.

THE FILM BUYER'S RATING

	EX	AA	AV	BA	PR
Across the Wide Missouri (MGM)	27	84	15	2	—
†African Queen, The (UA)	3	1	—	—	—
†Aladdin and His Lamp (Mono.)	—	—	—	2	2
An American in Paris (MGM)	13	44	26	37	9
Anne of the Indies (20th-Fox)	—	8	36	32	12
Another Man's Poison (UA)	—	5	1	5	4
At Sword's Point (RKO)	—	—	1	7	3
Barefoot Mailman, The (Col.)	4	11	13	2	2
Belle of New York (MGM)	—	2	7	15	—
Bend of the River (Univ.)	13	23	9	1	—
†Big Trees, The (WB)	—	—	2	2	—
Blue Veil, The (RKO)	21	6	21	5	—
Boots Malone (Col.)	—	—	3	8	3
Bright Victory (Univ.)	—	4	12	16	17
Bugles in the Afternoon (WB)	—	—	7	6	1
Callaway Went Thataway (MGM)	2	9	30	21	8
Calling Bulldog Drummond (MGM)	—	—	—	6	6
Cave of the Outlaws (Univ.)	1	5	14	18	3
Christmas Carol, A (UA)	—	—	3	—	4
Cimarron Kid, The (Univ.)	—	26	12	14	1
Close To My Heart (WB)	—	16	39	16	5
Come Fill the Cup (WB)	—	—	9	22	28
*Crosswinds (Para.)	1	13	25	7	2
Darling, How Could You! (Para.)	—	1	1	17	20
Death of a Salesman (Col.)	—	—	5	2	2
Decision Before Dawn (20th-Fox)	—	1	18	32	4
Desert Fox, The (20th-Fox)	4	32	40	23	2
Detective Story (Para.)	2	32	26	30	2
Distant Drums (WB)	29	44	30	10	3
Double Dynamite (RKO)	—	—	6	34	16
*Drums in the Deep South (RKO)	—	4	14	18	5
Elopement (20-Fox)	—	13	20	31	13
†Finders Keepers (Univ.)	—	—	2	—	2
First Time, The (Col.)	—	—	6	—	—
Five Fingers (20th-Fox)	—	1	9	—	1
Fixed Bayonets (20th-Fox)	1	6	26	21	16
Flame of Araby (Univ.)	—	13	19	25	—
Flaming Feather (Para.)	—	1	11	3	1
Flight to Mars (Mono.)	2	2	5	3	1
Fort Defiance (UA)	—	7	15	8	—
Fort Osage (Mono.)	—	4	6	1	—
Girl in Every Port, A (RKO)	—	—	7	10	4
Girl On the Bridge (20th-Fox)	—	—	2	5	2
Golden Girl (20th-Fox)	—	9	34	56	15
*Golden Horde, The (Univ.)	1	10	25	31	9
Greatest Show On Earth, The (Para.)	5	—	—	—	—
Green Glove, The (UA)	—	—	4	—	—
Harlem Globetrotters, The (Col.)	2	14	8	2	—
Here Come the Nelsons (Univ.)	—	5	1	6	2

	EX	AA	AV	BA	PR
Honeychile (Rep.)	1	13	10	2	8
Hong Kong (Para.)	—	2	17	15	4
I'll Never Forget You (20th-Fox)	—	—	13	9	8
I'll See You in My Dreams (WB)	11	25	51	12	2
Indian Uprising (Col.)	—	—	3	3	—
Invitation, The (MGM)	—	2	14	12	2
It's a Big Country (MGM)	2	7	13	6	3
I Want You (RKO)	—	4	20	12	5
Japanese War Bride (20th-Fox)	1	9	9	3	1
Just This Once (MGM)	—	—	2	7	2
Lady Pays Off, The (Univ.)	—	3	9	24	4
Lady Says No, The (UA)	—	—	1	1	2
Las Vegas Story (RKO)	—	2	5	11	5
Lavender Hill Mob, The (Univ.)	5	3	—	—	—
Let's Make It Legal (20th-Fox)	1	5	22	35	11
Light Touch, The (MGM)	—	—	2	15	10
Lone Star (MGM)	8	29	27	6	1
†Love Is Better Than Ever (MGM)	—	—	3	1	4
Ma and Pa Kettle at the Fair (Univ.)	6	4	—	—	—
Man in the Saddle (Col.)	3	18	27	6	3
Meet Danny Wilson (Univ.)	—	—	3	13	12
*Mob, The (Col.)	—	4	14	31	5
Model and the Marriage Broker, The (20th-Fox)	—	2	12	23	9
†Mutiny (UA)	—	—	3	2	1
My Favorite Spy (Para.)	8	20	46	18	—
*No Highway in the Sky (20th-Fox)	2	3	9	34	27
On Dangerous Ground (RKO)	—	—	4	11	1
Painting the Clouds With Sunshine (WB)	2	31	54	45	3
Pandora and the Flying Dutchman (MGM)	—	11	17	7	2
Phone Call From A Stranger (20th-Fox)	—	7	8	14	3
Purple Heart Diary (Col.)	—	—	1	5	3
Quo Vadis (MGM)	11	5	—	—	—
*Racket, The (RKO)	5	18	23	14	22
Raging Tide, The (Univ.)	—	1	4	22	7
Red Skies of Montana (20th-Fox)	—	3	2	18	2
Retreat, Hell! (WB)	2	12	7	2	—
Return of the Texan (20th-Fox)	—	1	6	2	1
River, The (UA)	—	3	2	—	—
Room for One More (WB)	9	28	23	8	2
Sailor Beware (Para.)	64	11	3	—	—
Sea Hornet, The (Rep.)	1	1	3	8	1
Sellout, The (MGM)	—	—	1	3	1
Silver City (Para.)	—	6	38	16	4
Son of Dr. Jekyll (Col.)	—	1	3	—	1
Starlift (WB)	3	36	53	27	6
Steel Town (Univ.)	—	4	2	1	—
Strange Door, The (Univ.)	—	—	1	6	1
Streetcar Named Desire, A (WB)	15	8	1	1	1
Submarine Command (Para.)	1	8	21	21	7
Tanks Are Coming, The (WB)	1	18	52	20	24
Tembo (RKO)	5	3	3	—	4
Ten Tall Men (Col.)	1	32	26	4	1
Texas Carnival (MGM)	17	72	18	—	—
This Woman Is Dangerous (WB)	—	1	6	16	2
Too Young to Kiss (MGM)	4	60	49	7	—
Treasure of Lost Canyon (Univ.)	—	—	1	—	3
Two Tickets to Broadway (RKO)	1	27	45	21	3
Unknown Man (formerly Behind the Law)	—	1	1	13	6
Viva Zapata! (20th-Fox)	1	5	5	4	4
Weekend With Father (Univ.)	—	10	21	18	6
Westward the Women (MGM)	23	72	9	2	—
When Worlds Collide (Para.)	2	7	34	23	20
Wild Blue Yonder (Rep.)	9	14	17	12	1

The Product Digest

Carbine Williams

MGM—Genius in Person

As soon as *Reader's Digest* published the story of Marsh Williams, the man who invented the Army's 30M-1 carbine while serving a 30-year prison term in North Carolina, it was apparent that this was perfect material for a good motion picture.

In the difficult lead part of Mr. Williams, the studio cast James Stewart, who turns in another of his polished, convincing performances. Opposite him was cast Jean Hagen, as his wife, and Wendell Corey as the tough but understanding prison warden. Their combined efforts make this a human, dramatic and occasionally very moving picture, unpretentious and yet very effective.

Richard Thorpe directed and Armand Deutsch produced from a story and screenplay by Art Cohn. It is hard to tell whether this is an honest story, but it certainly sounds like one. And Stewart makes it a believable one, too. He is the confused young man who rebels against order and authority; he is the newly-married man making moonshine whiskey in the woods; he is the stubborn, resigned victim of a penal system that demands no real proof for murder; and he is the inspired inventor of his carbine.

The picture pulls no punches in the prison sequences and it does not whitewash Williams. There are some brutal scenes as Williams, on whom a knife has been found, is sent to the chain-gang and later endures 30 days in "the hole" at the prison farm for defying Corey's authority.

The latter is excellent as the warden, who senses that Stewart is no ordinary criminal and who lets him continue to experiment with the rifle even after other convicts have used Stewart in an effort to break out. Miss Hagen turns in a quiet portrait of a faithful wife who refuses to leave her husband even in the face of tragedy. The rest of the cast is adequate.

Seen at a New York screening room. *Reviewer's Rating: Very Good.*—FRED HIFT.

Release date, May, 1952. Running time, 101 minutes. PCA No. 15778. General audience classification. Marsh Williams.....James Stewart
Maggie Williams.....Jean Hagen
Capt. H. T. Peoples.....Wendell Corey
Claude Williams.....Carl Benton Reid
Paul Stewart, Otto Hulet, Rhys Williams, Herbert Heyes, James Arness, Porter Hall, Fay Roope, Ralph Dumke, Leif Erickson, Henry Cordes, Frank Richards, Howard Petrie.

The Half-Breed

RKO—Indians Wronged

"The Half-Breed" is a robust, entertaining outdoor action thriller, with the plot emphasizing the wrong that was often done Indians when the white man began taking over the western frontier.

This theme has been used in a number of action Westerns in recent months and provides something of an unusual approach to the usual bad guy-good guy films. In this particular

case, the picture has added production values in some beautiful camera work in color by Technicolor and Robert Young as the star.

Produced by Herman Schlom and directed by Stuart Gilmore, "The Half-Breed" has the beautiful Janis Carter and Jack Buettel in featured parts. The screenplay is by Harold Shumate and Richard Wormser. With the whites moving into Indian territory, there was much inter-marriage and the "half-breed" children born from these unions had a particularly hard time winning respect from either group.

One of these is Charlie Wolf, well played by Buettel, an Apache leader, who becomes a close friend of Young, a charming, attractive gambler who fought on the losing side of the Civil War. Nefarious forces are trying to create trouble with the Indians.

Then Young is appointed Indian agent. Things go along peacefully for a while until Buettel's sister is attacked and slain by Reed Hadley, the boss of the plotters. By that time, there has also been a defection between Buettel and Young because the former has been rejected by Miss Carter. War is about to break out when Young steps in again to win over the Indians and to see that the villains get what's coming to them.

The picture moves at a good pace although actual fighting is somewhat on the limited side. Nevertheless, there is plenty of entertainment with dancing girls, and some light comedy by Sammy White as the agent for a show.

Miss Carter is fine as the singer who falls in love with Young, and the latter is properly suave and efficient in what he has to do. Good support comes from Buettel, Barton MacLane as the marshal and Porter Hall, as the dishonest Indian agent.

Reviewed at the RKO screening room in New York. *Reviewer's Rating: Good.*—CHARLES J. LAZARUS.

Release date, not set. Running time, 81 minutes. PCA No. 15219. General audience classification. Dan Craig.....Robert Young
Helen.....Janis Carter
Charlie Wolf.....Jack Buettel
Marshal.....Barton MacLane
Reed Hadley, Porter Hall, Connie Gilchrist, Sammy White, Damian O'Flynn, Frank Wilcox, Judy Walsh, Tom Monroe, Lee MacGregor, Charles Delaney.

Outlaw Women

Lippert-Ormond—Cinecolor Western

Addicted as they are to going along with some pretty extreme flights of imagination in their screen fiction, the firm followers of Western narrative may take in stride this story about a frontier town taken over and run by women. For those among them who can do so, producer

Ron Ormond has put together a good looking picture containing most or all the essentials of upstanding Western melodrama. And he has made his picture in such a fashion that customers who find they can't take the story seriously can take it humorously instead. Filmed in Cinecolor, and with a large cast of substantial performers, the picture's box office experience is not readily predictable. It could go big if it were to tickle the public's funny-bone, as seems likely, and it could lie still if not.

Marie Windsor plays the iron-willed Iron Mae McLeod who has set herself up as boss of Las Mujeres, a desert town where women outnumber men nine-to-one. She and her girls dominate the area, in this picture, just as the local male banker or land-agent do in the orthodox Western. The somewhat sprawling script comes to a point when she is told by a local bandit suitor that he intends to hijack a load of gold being shipped from one nearby town to another. Since the gold includes her own, she sends her gals out to hijack it before the bandit can get to it, which they do. Concurrently, an old suitor and partner arrives with a U. S. marshal intent on holding an election in Las Mujeres. When the bandit attacks her swank establishment to regain the gold, the U. S. marshal and everybody else gets into the act, a shooting affray in which all the baddies get killed off and Iron Mae gets convinced that the Law has moved in and she'd better marry her old suitor and settle down.

Richard Rober, Alan Nixon, Carla Balenda, Jacqueline Fontaine, Jackie Coogan and Billy House head a large supporting cast. Samuel Newfield directed from a script by Orville Hampton.

Reviewed in the projection room. *Reviewer's Rating: Average.*—WILLIAM R. WEAVER.

Release date, May 2, 1952. Running time, 76 minutes. PCA No. 15745. General audience classification. Iron Mae McLeod.....Marie Windsor
Woody Callaway.....Richard Rober
Alan Nixon, Carla Balenda, Jacqueline Fontaine, Jackie Coogan, Maria Hart, Billy House, Richard Avonda, Leonard Penn, Lyle Talbot, Brad Johnson.

Wall of Death

Realart—Carnival Life

This is a tale of carnival life in Great Britain. Its characters are familiar types, except that they are English, with the language difference—and barrier. Its story is dreary and depressing, and lacks the qualities of subtlety and departure which make many of the imports suitable for the "art" house.

On the credit side it has good production values with careful photography and settings, intriguing authenticity and convincing performers, all the way. Ernest C. Roy was the producer, for Nettlefold Films, and Lewis Gilbert, the director.

Its story, for which 90 minutes seems too long to develop and conclude, is that of the devotion a young and inherently clean carnival exhibition boxer, Laurence Harvey, has for an older, and inherently evil motorcycle

(Continued on following page)

**SHOWMEN'S REVIEWS
ADVANCE SYNOPSIS
SHORT SUBJECTS
THE RELEASE CHART**

racer, Maxwell Reed. A bad companion for the young man, Reed leads him into thievery and thuggery, all in order to achieve Reed's ambition, to get enough money to enter a motorcycle competition which he hopes to win and thereby reestablish himself as a title holder. The one good deed Reed does is to introduce Harvey to showgirl Susan Shaw. Even this fresh love fails to wean Harvey away from his pal, who by now is near arrest for murder.

The solution is Reed's death in the great motorcycle competition. This leaves young Harvey free to give his loyalty to Miss Shaw who, as the sympathetic police comment, deserves it. The title refers to Reed's motorcycle act, riding horizontally inside a wooden wall.

Seen at a trade screening in New York. *Reviewer's Rating: Fair.*—FLOYD STONE.

Release date, April, 1952. Running time, 90 minutes. General audience classification.

Lillian Susan Shaw
Racer Maxwell Reed
Maqure Laurence Harvey
Hermione Baddeley, Leslie Dwyer, Meredith Edwards, Robert Adam, Earl Cameron, Charles Farrell, Eric Fohmann, Harry Fowler, Leslie Bradley, Laurence Naismith, Hal Osmond, Jennifer Jayne, Dennis Vance, Vic Wise, Peter Scott, Dennis Bowen, John Westbrook, Fred Powell, Stanley Rose, John Powe, J. H. Messham, Jim Kynaston, Tom Messham

FOREIGN REVIEWS

Tomorrow Is Too Late

Joseph Burstyn—Italian with English subtitles

Done in the best tradition of the Italian post-war film, this is an extraordinarily sensitive and dramatically appealing picture with a theme rarely treated on the screen. In sum, it is an impassioned plea for more sex education among teen-agers, for a better understanding on the part of parents and teachers of juvenile needs and for a more flexible approach to a problem that is as old as youth itself. The film is done in very good taste and with a minimum of sensationalism. Produced by Giuseppe Amato, it was directed by Leonide Moggi, who does an exceedingly impressive job. The three stars in the picture—Pier Angeli, Vittorio De Sica and Lois Maxwell—are exploitable and will get critical raves for their performances. Miss Angeli in particular is effective as the frightened, confused youngster, lost in a world she never entered. Gino Laurini as her first love does a good job. The topic of the picture is obviously a controversial one and, regardless of how well writers Moggi and Alfred Machard have managed to avoid offense, faulty exploitation could serve to do the theatre more harm than good. The film runs a little long, but its emotional impact is such that there is never the feeling of a lag in story continuity.

Seen at the Preview theatre in New York. *Reviewer's Rating: Excellent.*—F. H.

Release date, April 12, 1952. Running time, 103 minutes. Adult audience classification.

Mirella Pier Angeli
Professor Landi Vittorio De Sica
Miss Anna Lois Maxwell

THE YOUNG AND THE DAMNED

Mayer-Kingley—Mexican with English subtitles

Here is a beautifully photographed, artfully directed and shocking study of big city juvenile delinquency, written and directed by Luis Bunuel for sophisticated adult audiences. Unsubtle and frank to the point where it can make an audience gasp audibly, the film offers much food for thought, including the question of whether it is a true work of art or simply a bold sketch.

The story of the warping influence which the slums of Mexico City have on a group of adolescents is honest and provocative up to a point where Bunuel, perhaps as propagandist rather than as artist, seals the lid of doom on his unhappy children with a coincidence manufactured out of whole plot rather than environ-

ment. Specifically, the story concerns two boys. The older, Roberto Cobo, had from the start, leaves reform school as a petty thief and ends as a murderer. The younger boy, Alfonso Mejia, has good instincts which first are thwarted by his environment and then, just as he is about to be saved by understanding and care at a government home, by the heavy hand of the script.

The vividness of the scenes cannot be denied. There is one horror when the gang goes after a legless beggar, tossing him in the air like a ball and throwing away his roller platform; another in which they stone a blind man who, incidentally, cures a sick peasant woman by rubbing her back with a live dove. This kind of shock treatment is numbing after a while, although individual effects are superb. Luis Alcoriza collaborated on the script which was produced by Oscar Dancigars. Mayer-Kingley is the distributor.

Seen at the Trans-Lux 52nd Street theatre in New York. *Reviewer's Rating: Very Good.*—VINCENT CANBY.

Release date, March 24, 1952. Running time, 80 minutes. Adult audience classification.

The Mother Estela Inda
Pedro Alfonso Mejia
Jaibo Roberto Cobo

ADVANCE SYNOPSIS

THE SAVAGE

(Paramount)

PRODUCER: Mel Epstein. DIRECTOR: George Marshall. PLAYERS: Charlton Heston, Susan Morrow. Technicolor.

WESTERN. As a young boy, Charlton Heston was the only survivor of a Crow Indian raid on his father's wagon train. Heston is saved by the Sioux, raised by their chief to be an Indian in every way. The climax comes when the white men and the Sioux threaten to go to war and Heston is torn between his loyalties for his race and his adopted tribe.

CALIFORNIA CONQUEST

(Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Lew Landers. PLAYERS: Cornel Wilde, Teresa Wright. Technicolor.

DRAMA. Cornel Wilde, leader of a group of wealthy Spanish Californians who are tired of Mexican rule and afraid of British, French and Russian claims on the territory, fights for peace and freedom under U.S. rule. John Dehner, another Spanish Californian, secretly plots for the Russians to take over and his appointment as Russian governor. Wilde thwarts Dehner's plans and in the process meets and falls in love with Teresa Wright, tomboyish daughter of an American settler.

LAND OF THE TREMBLING EARTH

(20th-Fox)

PRODUCER: Robert L. Jacks. DIRECTOR: Jean Negulesco. PLAYERS: Jean Peters, Jeffrey Hunter, Walter Brennan. Technicolor.

MELODRAMA. The time is 1910 and the place is the edge of the great Okefenokee swamp in Georgia. Jeffrey Hunter, looking for his lost dog, strays deep into the treacherous swamp where he comes upon Walter Brennan who, unjustly accused of a murder some years before, has ever since been hiding out with his beautiful daughter, Jean Peters. Hunter falls in love with Miss Peters and, after hair-raising adventures, is able to help Brennan escape from the swamp and clear his name.

RED BALL EXPRESS

(U-I)

PRODUCER: Aaron Rosenberg. DIRECTOR: Budd Boetticher. PLAYERS: Jeff Chandler, Alex Nicol.

DRAMA. Jeff Chandler is the lieutenant in charge and Alex Nicol the top sergeant of a newly formed truck convoy whose mission is to run gasoline up to the fuel-short tanks. The latter have out-run their supply lines after the

breakthrough at St. Lo shortly after the Allied invasion of France in 1944. Chandler and Nicol are also enemies from civilian days since Nicol thinks that Chandler's lack of courage resulted in his brother's death in a truck accident. The first convoy up to the front is successful but the antagonism between the two men grows deeper. In a second, more desperate convoy, marked by some bloody encounters with the Germans, Chandler saves Nicol's life, thereby ending the long feud and at the same time, insuring the success of the convoy.

THE BLAZING FOREST

(Paramount)

PRODUCERS: William Pine, William Thomas. DIRECTOR: Edward Ludwig. PLAYERS: John Payne, Susan Morrow. Technicolor.

DRAMA. John Payne, boss of a timber crew clearing property belonging to Agnes Moorehead and Susan Morrow, is a tough, hard-pushing boss who, unknown to anyone else, is bent on paying back money stolen by his no-good brother, Richard Arlen. Just as the debt is about paid off, Arlen is killed in a truck accident which starts a blazing forest fire. The finale finds Payne's mysterious motives explained to Miss Morrow, who has, of course, fallen deeply in love with him.

LOVELY TO LOOK AT

(MGM)

PRODUCER: Jack Cummings. DIRECTOR: Mervyn LeRoy. PLAYERS: Kathryn Grayson, Red Skelton, Howard Keel, Ann Miller. Technicolor.

MUSICAL. Kathryn Grayson and Marge Champion are sisters who inherit half of a fading Paris dress-making house—Roberta's. The other half is inherited by Red Skelton. How the three of them reestablish Roberta's fame and fortune, with the help of Howard Keel and Gower Champion, is the story, told with such famous Jerome Kern-Otto Harbach numbers as "Yesterday," "I Won't Dance," "Lovely to Look At," "Smoke Gets in Your Eyes" and "The Touch of Your Hand."

MINNESOTA

(Republic)

ASSOCIATE PRODUCER-DIRECTOR: Joseph Kane. PLAYERS: Ruth Hussey, Rod Cameron, John Agar. Trucolor.

DRAMA. In 1890, Ruth Hussey and her brother, Jim Davis, are shocked when confronted by Rod Cameron who, by means of a new kind of mining equipment, threatens their hold on the rich Mesabi iron ore ranges. Miss Hussey tries everything including murder to stop Cameron and ends by marrying him. She still is bent on ruining him, however, and almost succeeds when her plan is uncovered by Gale Storm, Cameron's long-time girl friend, and Jay C. Flippen. In a climactic battle, Miss Hussey is killed, leaving Cameron king of the Mesabi and free to marry Miss Storm.

SON OF PALEFACE

(Paramount)

PRODUCER: Robert L. Welch. DIRECTOR: Frank Tashlin. PLAYERS: Bob Hope, Jane Russell, Roy Rogers. Technicolor.

COMEDY. Bob Hope, a Harvard grad Easterner, goes out to the Wild West seeking the fortune presumably left him by his late father. Jane Russell is the leader of a bandit gang and Rogers is a government agent. The three tangle in many hilarious adventures, interspersed with a half-dozen songs and musical numbers.

WAIT 'TIL THE SUN SHINES, NELLIE

(20th-Fox)

PRODUCER: George Jessel. DIRECTOR: Henry King. PLAYERS: Jean Peters, David Wayne, Hugh Marlowe. Technicolor.

COMEDY. As the little midwestern town of Sevilleville celebrates its 50th anniversary, old-time barber David Wayne lets his thoughts go back to the day 50 years before he brought his bride, Jean Peters, to the town.

He was deeply in love with the head-strong Jean, who wished above all things to live in Chicago. His life is marred by tragedy when Jean is killed in a train wreck while eloping with Hugh Marlowe. Wayne's life then centers around his children, whose problems he found to be the same as those he and Jean faced. Tragedy strikes a second time but Wayne, older and wiser, sees in his granddaughter the same spirit and beauty he loved in Jean.

THE GOLDEN HAWK

(Columbia)

PRODUCER: Sam Katzman. DIRECTOR: Sidney Salkow. PLAYERS: Rhonda Fleming, Sterling Hayden, Helena Carter. Technicolor.

DRAMA. Sterling Hayden, as one of 17th Century France's most daring privateers, rescues Rhonda Fleming, a prisoner of the Spanish, in one of his forays. Miss Fleming also is a pirate, working to recoup the fortune which the French took from her. When Hayden is captured by John Sutton, governor of Cartagena, who also is Hayden's father, Miss Fleming demands the pirate be hanged and only changes her mind when Sutton's wife proves to her that Hayden really loves her. All ends happily with father and son reunited and Hayden and Miss Fleming declaring their love.

THE OUTCASTS OF POKER FLAT

(20th-Fox)

PRODUCER: Julian Blaustein. DIRECTOR: Joseph Newman. PLAYERS: Anne Baxter, Dale Robertson, Miriam Hopkins.

DRAMA. The righteous inhabitants of the gold mining town of Poker Flat are fed up with the lawlessness of some of its citizens—Anne Baxter, girl friend of a local bandit; Dale Robertson, a gambler; Miriam Hopkins, a lady of shady reputation; and Billy Lynn, a drink-sodden derelict. They are run out of town and in the trek that follows they are marooned in a mountain cabin during a snow-storm. Here Robertson falls for Miss Baxter, but the situation is complicated by the fact she is married to Cameron Mitchell, the bandit killer who turns up at the height of the storm. In a series of tense, dramatic incidents, the situation is resolved fairly happily.

CAPTAIN PIRATE

(Columbia)

PRODUCER: Harry Joe Brown. DIRECTOR: Ralph Murphy. PLAYERS: Louis Hayward, Patricia Medina. Technicolor.

ADVENTURE. Time has passed since Captain Blood (Louis Hayward) has been pardoned by the Crown for his daring feats on the Spanish Main. In 1690 he lives quietly on a plantation in the West Indies, practicing medicine and planning his marriage to aristocrat Patricia Medina. The peace is shattered suddenly when John Sutton arrives and arrests him for piracy. Obviously somebody has been raiding the islands and making it look like the work of Captain Blood. Before Blood and Miss Medina are reunited, the former proves Sutton is the real villain in a series of incidents during which he sails under the "Jolly Roger" once again.

NO ROOM FOR THE GROOM

(U-I)

PRODUCER: Ted Richmond. DIRECTOR: Douglas Sirk. PLAYERS: Tony Curtis, Piper Laurie.

COMEDY. Tony Curtis, who immediately after his marriage to Piper Laurie had been packed off to the Korean front, comes home on leave to find that Piper and all of her relatives, including her mother, Spring Byington, are living in his house. To top it off, Piper has kept their marriage a secret and is being openly courted by Don DeFore, favorite of Miss Byington. In the confusion that follows, the marriage of the young people is almost wrecked and is saved only at the expiration of Curtis' slap-happy leave.

SHANE

(Paramount)

PRODUCER-DIRECTOR: George Stevens. PLAYERS: Alan Ladd, Jean Arthur, Van Heflin. Technicolor.

WESTERN. Van Heflin, his wife, Jean Arthur, and son, Brandon de Wilde, Wyoming homesteaders, are fighting a losing battle against the big ranchers who want the small farms for grazing lands. Alan Ladd arrives and through his efforts, and quick-draw ability, the battle is won by the homesteaders.

SHORT SUBJECTS

CANDID MICROPHONE, SERIES 4, NO. 2

(Columbia)

Candid Microphone (4552)

Allen Funt, with his hidden camera and microphone, poses as a department store executive and befuddles an advertising man by telling him he wants female Santa Clauses in the store's advertisements. He also works a hard-ship on the nerves of a handbag salesman and the customers in a dry cleaning salon.

Running time

11 minutes

SECOND SIGHT (RKO)

Special (23106)

How trained dogs and their blind masters are taught to work together is the subject of this special, filmed at the Guide Dog Foundation at Smithtown Branch, Long Island.

Running time

17 minutes

MUSIQUIZ (MGM)

Pete Smith Specialties (S-356)

In this latest of his quiz pictures, Pete Smith asks some musical questions and displays a most unorthodox group of musical instruments.

Running time

9 minutes

LITTLE BEAU PEPE (Warner Bros.)

Merrie Melodies Technicolor Cartoon (8712)

Pepe Le Pew, the romantic skunk, this time finds himself in the French Foreign Legion and in a romantic tangle with the fort's mascot, Mignonette. It would be all right except that Mignonette is a cat and Pepe mistakes her for a female skunk.

Running time

7 minutes

CROW CRAZY (U-I)

Walter Lantz Technicolor Cartune (Reissue) (7326)

Andy Panda's cornfield is invaded by crows, who are having a field day stealing the corn and are even making popcorn right in the field. Andy sends his dog Milo out to scare the crows but Milo instead gets fouled up, first with a goat, then a bull. Andy finally joins Milo in the battle but the crows outsmart them both.

Running time

7 minutes

THE RELEASE CHART

Index to Reviews and Advance Synopses, with Rating Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1279-1280 issue of March 8, 1952.

Feature Product by Company starts on page 1269, issue of March 8, 1952.

For exploitation see Managers' Round Table section.

* Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees: A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: A-1, Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS		Herald Review
				(S) = synopsis	Issue Page		L. of D.		
AARON Slick from Punkin Crick (color) (5119)	Para.	Apr., '52	95m		Feb. 23 1245		A-2	Good	
About Face (color) (122)	WB	May 31, '52	94m		Apr. 12 1313		A-2	Good	
Across the Wide Missouri (color) (208)*	MGM	Oct. 23, '51	78m		Sept. 29 1041	AY	A-2	Good	
Adventures of Capt. Fabian (5101)	Rep.	Oct. 6, '51	100m		Sept. 29 1042	AY	B	Good	
African Queen (C)*	UA	Mar. 21, '52	104m		Dec. 29 1169		A-2	Good	
African Treasure (5207)	Mono.	Apr. 27, '52							
Aladdin and His Lamp (color) (5299)	Mono.	Feb. 24, '52	67m		Feb. 9 1230	AY	B	Very Good	
American in Paris, An (color)* (209)	MGM	Nov. 9, '51	113m		Sept. 1 997	AY	A-2	Excellent	
Angel With the Trumpet (Brit.)	Sneider	Dec. 20, '51	98m		Dec. 15 1154		B	Average	
Angels in the Outfield (202)	MGM	Sept. 14, '51	102m		Sept. 1 997	AY	A-1	Excellent	

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Net'l Groups	RATINGS		Herald Review
				(S) = synopsis	Page		L. of D.		
Anne of the Indies (color) (134)	20th-Fox	Jean Peters-Louis Jourdan	Nov., '51	81m	Oct. 20	1065	AY	A-2	Very Good
Another Man's Poison	UA	Bette Davis-Gary Merrill	Jan. 16, '52	89m	Jan. 5	1178		A-2	Fair
Anything Can Happen (5117)	Para.	Jose Ferrer-Kim Hunter	May, '52	107m	Mar. 1	1253		A-1	Very Good
Apache Country	Col.	Gene Autry	May, '52	62m					
Arizona Manhunt (5068)	Rep.	Michael Chapin-Eilene Janssen	Sept. 15, '51	89m	Apr. 21	809	AY	A-1	Fair
As You Were (formerly Present Arms) (5023)	Lippert	William Tracy-Joe Sawyer	Oct. 5, '51	57m				A-1	
At Sword's Point (color) (220)	RKO	Cornel Wilde-Maureen O'Hara	Feb., '52	81m	Jan. 26	1214	AYC	A-2	Good
Atomic City, The (formerly Los Alamos) (5120)	Para.	Michael Moore-Nancy Gates	June '52	85m	Apr. 12	1314		B	Good
BANNERLINE (206)	MGM	Sally Forrest-Lionel Barrymore	Oct. 12, '51	88m	Sept. 22	1033	AY	A-2	Good
Barefoot Mailman, The (404)	Col.	Robert Cummings-Terry Moore	Nov., '51	83m	Nov. 10	1102	AY	A-1	Good
Basketball Fix, The	Realert	John Ireland-Vanessa Brown	Sept., '51	65m	Sept. 22	1034		A-1	Good
Battle at Apache Pass (color) (217)	Univ.	John Lund-Jeff Chandler	Apr., '52	85m	Apr. 5	1306		A-1	Good
Behave Yourself (206)	RKO	Shelley Winters-Farley Granger	Sept. 22, '51	81m	Sept. 15	1013	AY	A-2	Very Good
Belle of New York (223) (color)	MGM	Fred Astaire-Vera Ellen	Feb., '52	82m	Feb. 23	1245	AYC	A-1	Good
Belles on Their Toes (color)	20th-Fox	Jeanne Crain-Myrna Loy	May, '52	89m	Apr. 5	1305		A-1	Very Good
Band of the River (color) (212)*	Univ.	James Stewart-Arthur Kennedy	Feb., '52	91m	Jan. 26	1213	AYC	A-1	Excellent
Big Night, The	UA	John Barrymore, Jr.-Joan Loring	Dec. 7, '51	75m	Nov. 10	1101		B	Good
Big Trees, The (color) (117)	WB	Kirk Douglas-Patrice Wymore	Mar. 29, '52	89m	Feb. 9	1229		A-2	Good
Bitter Springs	Ealing-Bell	Tommy Trinder-Chips Rafferty	Oct. 1, '51	73m	Aug. 25	990		A-1	Good
Blackmailed	Bell	Mai Zetterling-Dirk Bogarde	Oct. 15, '51	73m	Sept. 15	1015		B	Fair
Blazing Forest, The (color)	Para.	John Payne-Susan Morrow	Sept., '52		Apr. 19	(S) 1322			
Blue Veil, The (263)*	RKO	Jane Wyman-Charles Laughton	Oct., '51	114m	Sept. 15	1015	AY	A-2	Excellent
Bonnie Prince Charlie (C) (Brit.)	Snader	David Niven-Margaret Leighton	Jan., '52	98m	Jan. 19	1194		A-1	Fair
Boots Malone	Col.	William Holden-Johnny Stewart	Jan., '52	103m	Dec. 29	1169	AY	A-2	Good
Bride of the Gorilla	Realert	Lon Chaney, Jr.-Barbara Payton	Oct., '51	76m				A-2	
Brigand, The (color)	Col.	Anthony Dexter-Jody Lawrence	June, '52		Mar. 29	(S) 1299			
Bright Victory (208)	Univ.	Arthur Kennedy-Peggy Dow	Jan., '52	97m	July 28	947	AY	A-1	Excellent
Bronco Buster (color) (219)	Univ.	John Lund-Scott Brady	May, '52	80m	Apr. 12	1313		A-1	Good
Browning Version, The (Brit.) (281)	U-I	Michael Redgrave-Jean Kent	Nov., '51	90m	Nov. 3	1093		A-2	Excellent
Buffalo Bill in Tomahawk Territory	UA	C. Moore-Slim Andrews	Feb. 8, '52	66m	Feb. 2	1222			Average
Bugles in the Afternoon (color) (116)	WB	Ray Milland-Helena Carter	Mar. 8, '52	85m	Feb. 2	1221	AY	A-1	Good
Bushwackers, The	Realert	John Ireland-Dorothy Malone	Nov., '51	70m	Jan. 5	1177		A-2	Good
CAGE of Gold (Brit.)	Ellis	Jean Simmons-David Farrer	Dec., '51	83m	Feb. 2	1222		B	Average
California Conquest (color)	Col.	Cornel Wilde-Teresa Wright	Not Set	79m	Apr. 19	(S) 1322		A-1	
Callaway Went Thataway (214)	MGM	Howard Keel-Dorothy McGuire	Dec. 28, '51	81m	Nov. 17	1109	AY	A-2	Excellent
Calling Bulldog Drummond (213)	MGM	Walter Pidgeon-Margaret Leighton	Dec. 14, '51	83m	Oct. 20	1086	AY	A-2	Good
Captain Blood (110)	WB	Errol Flynn-Olivia de Havilland (reissue)	Dec. 15, '51	98m	Jan. 11, '36				
Captain Boycott (Brit.)	Astor	Stewart Granger-K. Ryan	(reissue) Oct. 1, '51	93m	Nov. 29, '47				Very Good
Captain Pirate (color)	Col.	Louis Hayward-Patricia Medina	Not Set		Apr. 19	(S) 1323			
Captive City	UA	John Forsythe	Apr. 11, '52	91m	Mar. 29	1297		A-2	Very Good
Captive of Billy the Kid (5046)	Rep.	Allan Rocky Lane	Jan. 22, '52	54m	Feb. 2	1222	AYC	A-1	Average
Carbine Williams	MGM	James Stewart-Wendell Corey	May, '52	101m	Apr. 19	1321			Very Good
Carrie	Para.	Jennifer Jones-Laurence Olivier	Aug., '52		June 2	(S) 870		B	
Cat Creeps, The	Realert	Paul Kelly-Noah Beery, Jr. (reissue)	Dec., '51	57m	Apr. 13, '46				Average
Cat People, The (267)	RKO	Simone Simon-Kent Smith (reissue)	Feb., '52	73m	Nov. 14, '42				Good
Cave of the Outlaws, The (color) (201)	Univ.	Macdonald Carey-Alexis Smith	Nov., '51	75m	Nov. 3	1094	AY	A-2	Good
Chicago Calling	UA	Dan Duryea	Jan. 11, '52	74m	Dec. 8	1134	AY	A-2	Good
Christmas Carol, A (Brit.)	UA	Alistair Sim-Kathleen Harrison	Nov. 30, '51	86m	Nov. 3	1094		A-1	Excellent
Cimarron Kid, The (color) (213)	Univ.	Audie Murphy-Beverly Tyler	Jan., '52	84m	Dec. 15	1153	A	B	Good
Close to My Heart (107)	WB	Gene Tierney-Ray Milland	Nov. 3, '51	90m	Oct. 6	1049	AY	B	Good
Cloudburst (Brit.)	UA	Robert Preston-Elizabeth Sellers	Jan. 31, '52	83m	Feb. 2	1221		B	Fair
Clouded Yellow, The (Brit.)	Col.	Jean Simmons-Trevor Howard	Not Set	92m	Oct. 6	1049	AY	A-2	Good
Colorado Sundown (5141)	Rep.	Rex Allen-Mary Ellen Kay	Feb. 8, '52	67m	Feb. 23	1246	AYC	A-1	Good
Come Fill the Cup (106)	WB	James Cagney-Phyllis Thaxter	Oct. 20, '51	113m	Sept. 22	1033	A	B	Very Good
Corky of Gasoline Alley (406)	Col.	Jimmy Lydon-Scotty Beckett	Sept., '51	80m	Sept. 22	1034	AYC	A-1	Fair
Crash Dive (color)	20th-Fox	Tyrone Power-Anne Baxter (reissue)	June, '52		Apr. 24, '43				Excellent
Crazy Over Horses (5114)	Mono.	Bowery Boys	Nov. 18, '51	65m				A-2	
Criminal Lawyer (412)	Col.	Pat O'Brien-Jane Wyatt	Oct., '51	74m	Aug. 25	990	A	A-2	Good
Cripple Creek (color)	Col.	George Montgomery-Karin Booth	Not Set		Mar. 29	(S) 1298			
Crosswinds (color) (5104)	Para.	John Payne-Rhonda Fleming	Oct., '51	93m	Aug. 11	973	AY	A-2	Good
Cry, the Beloved Country	Lopert	Canada Lee-Sidney Poitier	Feb., '52	104m	Jan. 26	1213		A-2	Excellent
DALTONS Ride Again	Realert	Alan Curtis-Lon Chaney (reissue)	Sept., '51	72m	Nov. 23, '45				Good
Darling, How Could You (5108)	Para.	Joan Fontaine-John Lund	Oct., '51	96m	Aug. 11	973	AY	A-2	Good
David and Bathsheba (color)* (203)	20th-Fox	Gregory Peck-Susan Hayward	Feb., '52	116m	Aug. 25	990	AY	B	Excellent
Day the Earth Stood Still, The (129)	20th-Fox	Michael Rennie-Patricia Neal	Sept., '51	92m	Sept. 8	1005	AY	A-2	Very Good
Dead Man's Trail (5243)	Mono.	Johnny Mack Brown-Barbara Allen	June 22, '52						
Deadline, U.S.A.	20th-Fox	Humphrey Bogart-Ethel Barrymore	May, '52	87m	Mar. 15	1282		B	Very Good
Death of a Salesman	Col.	Fredric March-Mildred Dunnock	Feb., '52	111m	Dec. 15	1153	A	A-2	Excellent
Decision Before Dawn* (205)	20th-Fox	Richard Basehart-Gary Merrill	Jan., '52	119m	Dec. 22	1161	AY	A-2	Excellent
Denver and Rio Grande (C) (5115)	Para.	Edmond O'Brien-Sterling Hayden	June, '52	89m	Mar. 29	1298			Fair
Desert Fox, The (130)*	20th-Fox	James Mason-Jessica Tandy	Oct., '51	88m	Oct. 6	1050	AY	A-2	Very Good
Desert of Lost Men, The (5063)	Rep.	Allan Rocky Lane-Mary Ellen Kay	Nov. 19, '51	54m	Dec. 15	1154		A-1	Good
Desert Pursuit (5209)	Mono.	Wayne Morris	May 6, '52					A-1	
Detective Story (5111)*	Para.	Kirk Douglas-Eleanor Parker	Nov., '51	103m	Sept. 29	1041	A	A-2	Excellent
Devil Makes Three, The	MGM	Gene Kelly-Pier Angeli	Aug., '52						
Diplomatic Courier	20th-Fox	Tyrone Power-Patricia Neal	July, '52						
Disc Jockey (AA-21)	AA	Jane Nigh-Michael O'Shea	Sept. 30, '51	77m	Sept. 8	1006	AY	A-1	Very Good
Dishonored Lady	Astor	Hedy Lamarr-Dennis O'Keefe (reissue)	Feb. 1, '52	85m	Apr. 26, '47				Good
Distant Drums (color) (111)*	WB	Gary Cooper-Mari Aldon	Dec. 29, '51	101m	Dec. 1	1126	AY	A-2	Very Good
Double Dynamite (formerly It's Only Money) (214)	RKO	Frank Sinatra-Jane Russell	Dec., '51	80m	Nov. 10	1101	AY		Good
Down Among the Sheltering Palms (color)	20th-Fox	Mitzi Gaynor-David Wayne	June, '52		Jan. 12	(S) 1186		B	
Drums in the Deep South (color) (211)	RKO	James Craig-Barbara Payton	Sept., '51	78m	Oct. 6	1049	A	A-2	Excellent

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Net'l Groups	RATINGS		
				(S)=Synopsis	Page		L. of D.	Herald Review	
ELEPHANT Stampede (5110)	Mono.	Johnny Sheffield-Donna Martell	Oct. 28, '51	71m	Oct. 27	1074	AY	A-1	Good
Elopement (141)	20th-Fox	Clifton Webb-Ann Francis	Dec., '51	82m	Nov. 17	1110	AY	A-2	Very Good
Emperor's Nightingale, The (color)	Rembrandt	Puppets	Sept., '51	70m	May 19	854	AYC	A-1	Very Good
Encore (Brit.)	Para.	Roland Culver-Glynis Johns	July, '52	89m	Apr. 5	1305		A-2	Excellent
FABULOUS Senorita (5125)	Rep.	Estelita Rodriguez-Robert Clarke	Apr. 1, '52	80m	Mar. 29	1298		A-2	Good
Faithful City, The (Israel)	RKO	Jamie Smith-John Slater	Apr., '52	86m	Apr. 5	1306			Very Good
Family Secret, The	Col.	John Derek-Lee J. Cobb	Dec., '51	85m	Oct. 27	1074	AY	B	Good
F.B.I. Girl (5002)	Lippert	Cesar Romero-Gene Evans	Nov., '51	74m	Nov. 17	1110		A-2	Good
Fighter, The	UA	Richard Conte-Vanessa Brown	May 25, '52	78m					
Finder's Keepers (211)	Univ.	Tom Ewell-Julia Adams	Jan., '52	74m	Dec. 22	1164	A	A-2	Fair
First Time, The	Col.	Robert Cummings-Barbara Hale	Feb., '52	89m	Jan. 26	1214	AY	A-2	Very Good
Five (391)	Col.	William Phipps-Susan Douglas	Oct., '51	93m	Apr. 14	802	A	A-2	Good
5 Fingers (208)	20th-Fox	James Mason-Danielle Darrieux	Mar., '52	108m	Feb. 16	1237	AY	A-1	Very Good
Fixed Bayonets (140)	20th-Fox	Richard Basehart-Michael O'Shea	Dec., '51	92m	Nov. 24	1117	AY	A-1	Very Good
Flame of Araby (color) (207)	Univ.	Maureen O'Hara-Jeff Chandler	Jan., '52	78m	Nov. 24	1118	AYC	A-2	Good
Flaming Feather (C) (5118)	Para.	Sterling Hayden-Arleen Whelan	Feb., '52	78m	Dec. 22	1161	AY	A-1	Good
Flesh and Fury (formerly Hear No Evil) (214)	Univ.	Tony Curtis-Mona Freeman	Mar., '52	83m	Mar. 8	1261	AY	A-2	Good
Flight to Mars (5103) (color)	Mono.	Marguerite Chapman-C. Mitchell	Nov. 11, '51	72m	Nov. 10	1102			Good
For Men Only (5102)	Lippert	Paul Henreid	Jan. 11, '52	93m	Jan. 26	1214	A	A-2	Very Good
Force of Arms (102)	WB	William Holden-Nancy Olson	Sept. 15, '51	100m	Aug. 18	981	AY	A-2	Good
Fort Defiance	UA	Dane Clark-Tracey Roberts	Nov. 9, '51	81m	Nov. 10	1102		A-2	Good
Fort Osage (color) (5102)	Mono.	Rod Cameron-Jane Nigh	Feb. 10, '52	72m	Jan. 26	1215		A-1	Very Good
Francis Covers the Big Town	Univ.	Donald O'Connor-Yvette Dugay	Not Set		Mar. 22	(S) 1291			
GALLOPING Major, The (Brit.)	Souvaine	Basil Radford-Janette Scott	Not Set	82m	Oct. 13	1058			Good
Girl in Every Port, A (218)	RKO	Groucho Marx-Marie Wilson	Jan., '52	86m	Feb. 16	1237	AY	B	Good
Girl in White, The	MGM	Jane Allyson-Arthur Kennedy	May, '52	93m	Mar. 22	1289		A-1	Very Good
Girl on the Bridge (formerly The Bridge) (139)	20th-Fox	Hugo Hass-Beverly Michaels	Dec., '51	77m	Dec. 15	1154	A	B	Fair
Glory Alley	MGM	Leslie Caron-Ralph Meeker	Not Set						
Gold Raiders	UA	George O'Brien-Sheila Ryan	Sept. 14, '51	56m	Oct. 13	1057		A-2	Fair
Golden Girl (color) (136)	20th-Fox	Mitzi Gaynor-Dale Robertson	Nov., '51	108m	Nov. 10	1101	AY	A-2	Excellent
Golden Hawk, The (color)	Col.	Sterling Hayden-Rhonda Fleming	Not Set		Apr. 19	(S) 1323			
Golden Horde, The (color) (134)	Univ.	David Farrar-Ann Blyth	Oct., '51	77m	Sept. 15	1014	AY	A-2	Good
Great Adventure (5021)	Lippert	Dennis Price-Jack Hawkins	Dec. 7, '51	75m					
Greatest Show on Earth (C)* (5130)	Para.	All-Star Cast	July, '52	153m	Jan. 5	1177	AYC	B	Superior
Green Glove, The	UA	Glenn Ford-G. Brooks	Feb. 28, '52	88m	Feb. 2	1221	AY	A-2	Fair
Guest of the House	Astor	Anne Baxter-Ralph Bellamy (reissue)	May 15, '52	121m	Dec. 9, '44				Excellent
Gunman, The (5252)	Mono.	Whip Wilson-Fuzzy Knight	Apr. 13, '52						
HALF-Breed (color)	RKO	Robert Young-Janis Carter	Not Set	81m	Apr. 19	1321			Good
Harem Girl, The	Col.	Joan Davis-Paul Marion	Feb., '52	70m	Jan. 19	1194	AY	A-1	Good
Harlem Globetrotters, The (405)	Col.	Thomas Gomez and Globetrotters	Nov., '51	80m	Oct. 27	1074		A-1	Good
Havana Rose (5124)	Rep.	Estelita Rodriguez-Hugh Herbert	Sept. 15, '51	77m	Sept. 29	1042	AY	A-2	Good
Hawk of Wild River, The (482)	Col.	Charles Starrett-Smiley Burnette	Feb., '52	54m	Feb. 18	1238	AYC	A-1	Good
Hellgate (5113)	Lippert	Sterling Hayden-Joan Leslie	June 6, '52						
Here Come the Nelsons (210)	Univ.	Ozzie Nelson-Harriet Nelson	Feb., '52	76m	Jan. 19	1193	AYC	A-1	Good
Here Comes the Groom (5101)*	Para.	Bing Crosby-Jane Wyman	Sept., '51	113m	July 7	921	AYC	A-2	Very Good
Highly Dangerous (5029)	Lippert	Dane Clark-Margaret Lockwood	Oct. 12, '51	81m				A-1	
Highwayman, The (AA-20) (color)	AA	Wanda Hendrix-Charles Coburn	Oct. 21, '51	83m	Aug. 25	990	AY	A-2	Very Good
Hillbilly Blitzkrieg	Astor	Bud Duncan-Edgar Kennedy (reissue)	Sept. 1, '51	63m	Aug. 8, '42				Fair
Hills of Utah (356)	Col.	Gene Autry-Donna Martell	Sept., '51	70m	Sept. 15	1014	AY	A-1	Good
Hold That Line (5211)	Mono.	Bowery Boys	Mar. 23, '52	64m				A-1	
Holiday for Sinners	MGM	Keenan Wynn-Janice Rule	July, '52						
Home in Indiana (color)	20th-Fox	Walter Brennan-Jeanne Crain (reissue)	June, '52		May 27, '44				Good
Honeychile (color) (5121)	Rep.	Judy Canova-Eddie Foy, Jr.	Oct. 20, '51	90m	Nov. 17	1110	AY	A-1	Good
Hong Kong (color) (5109)	Para.	Ronald Reagan-Rhonda Fleming	Jan., '52	91m	Nov. 17	1110	AY	A-1	Fair
Hoodlum Empire (5105)	Rep.	Brian Donlevy-Claire Trevor	Apr. 15, '52	98m	Feb. 23	1246	AY	A-1	Good
Hot Lead (209)	RKO	Joan Dixon-Tim Holt	Oct., '51	60m	Oct. 27	1075	AY	A-2	Fair
Hotel Sahara (Brit.)	UA	Yvonne De Carlo-Peter Ustinov	Oct. 15, '51	87m	Sept. 15	1014	AY	B	Fair
Hour of Thirteen, The	MGM	Peter Lawford-Dawn Addams	June, '52						
House of Horrors	Realert	Robert Lowery-Virginia Grey (reissue)	Jan., '52	65m	Mar. 9, '46				Average
Hunchback of Notre Dame, The (266)	RKO	Charles Laughton-M. O'Hara (reissue)	Feb., '52	117m					
I WANT You (251)	RKO	Dana Andrews-Dorothy McGuire	Jan., '52	102m	Nov. 3	1093	AY	A-2	Good
Igloo	Realert	Native Cast (reissue)	Jan., '52	60m					
I'll Never Forget You (formerly Man of Two Worlds (color) (142)*	20th-Fox	Tyrone Power-Ann Blyth	Dec., '51	90m	Dec. 8	1133	AY	A-1	Very Good
I'll See You in My Dreams (112)*	WB	Doris Day-Frank Lovejoy	Jan. 12, '52	110m	Dec. 8	1133	AY	A-2	Excellent
In a Padded Cell	Realert	Olsen and Johnson (reissue)	Feb., '52	69m					
Indian Uprising (C)	Col.	George Montgomery-Audrey Long	Jan., '52	75m	Dec. 29	1170	AY	A-1	Good
Invitation, The (130)	Univ.	Dorothy McGuire-Van Johnson	Feb., '52	85m	Jan. 26	1214	AY	A-2	Very Good
Island of Desire (formerly Saturday Island (C)	UA	Linda Darnell-Tab Hunter	June 20, '52	103m	Mar. 22	(S) 1291		B	
It's a Big Country (215)	MGM	All Star Cast	Jan. 4, '52	89m	Nov. 24	1117	AY	A-1	Very Good
Ivanhoe (color)	MGM	Robert Taylor-Elizabeth Taylor	Aug., '52						
JACK and the Beanstalk (C) (118)	WB	Bud Abbott-Lou Costello	Apr. 12, '52	78m	Apr. 5	1306			Good
Japanese War Bride (202)	20th-Fox	Shirley Yamaguchi-Don Taylor	Jan., '52	91m	Jan. 12	1186	AY	A-2	Very Good
Jet Job (5215)	Mono.	Stanley Clements	Mar. 23, '52	63m	Mar. 29	1298			Average
Jet Pilot (color)	RKO	John Wayne-Janet Leigh	Dec. 22, '51	119m					
Jet Thorpe—All American (101)	WB	Burt Lancaster-Phyllis Thaxter	Sept. 1, '51	107m	June 16	885	AYC	A-2	Excellent
Joe Palooka in Triple Cross (5118)	Mono.	Joe Kirkwood	Sept. 16, '51	60m	Sept. 22	1034		A-1	Good
Journey Into Light (132)	20th-Fox	Sterling Hayden-Viveca Lindfors	Oct., '51	87m	Sept. 1	998	A	A-2	Good
Jumping Jacks	Para.	Dean Martin-Jerry Lewis	Not Set		Mar. 15	(S) 1283			
Jungle Jim in the Forbidden Land	Col.	Johnny Weissmuller-Angela Greene	Mar., '52	65m	Mar. 8	1262	AYC	A-1	Good
Jungle of Chang (208)	RKO	Documentary of Siam	Nov., '51	67m	Nov. 17	1110	AY	A-1	Good
Jungle Manhunt (411)	Col.	Johnny Weissmuller-Sheila Ryan	Oct., '51	66m	Oct. 8	1050	AY	A-1	Good

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Net'l Groups	RATINGS		Herald Review
				(S) Synopsis	Page		L. of D.		
Just for You (color)	Para.	Bing Crosby-Jane Wyman	Sept., '52	Mar. 1	(S) 1254				
Just This Once (224)	MGM	Peter Lawford-Janet Leigh	Mar., '52	Jan. 19	1193		A-2	Good	
KANGAROO (color)	20th-Fox	Peter Lawford-Maureen O'Hara	June, '52	Dec. 22	(S) 1162				
Kansas Territory (formerly Vengeance Trail) (5225)	Mono.	Bill Elliott-Peggy Stewart	Apr. 20, '52	Aug. 18	(S) 982				
Kid from Amarillo, The (488)	Col.	Charles Starrett-Smiley Burnette	Oct., '51	Oct. 27	1075	AY	A-1	Fair	
Konga, The Wild Stallion	Col.	Fred Stone-Rochelle Hudson (reissue)	Feb., '52						
LADY and the Bandit, The (337) (formerly Dick Turpin's Ride)	Col.	Louis Hayward-Patricia Medina	Sept., '51	Aug. 11	974	AY	A-2	Good	
Lady from Texas, The (color) (136)	Univ.	Mona Freeman-Howard Duff	Oct., '51	Sept. 22	1033	AY	A-1	Good	
Lady in the Iron Mask	20th-Fox	Louis Hayward-Patricia Medina	June, '52						
Lady of Burlesque	Astor	B. Stanwyck-Michael O'Shea (reissue)	Apr. 1, '52	May 1, '43				Good	
Lady Pays Off, The (202)	Univ.	Linda Darnell-Stephen McNally	Nov., '51	Oct. 20	1065	AY	A-2	Very Good	
Lady Possessed, A (5104)	Rep.	James Mason-June Havoc	Feb., '52	Feb. 23	1246		A-2	Average	
Lady Says No, The	UA	David Niven-Joan Caulfield	Jan. 14, '52	Dec. 1	1125		B	Fair	
Land of the Trembling Earth (color)	20th-Fox	Jean Peters-Jeffrey Hunter	July, '52	Apr. 19	(S) 1322				
Laramie Mountains	Col.	Charles Starrett-Smiley Burnette	Apr., '52	Apr. 12	1314		A-1	Fair	
Las Vegas Story (217)	RKO	Jane Russell-Victor Mature	Feb., '52	Jan. 5	1177	A	B	Good	
Last Musketeer, The (5142)	Rep.	Rex Allen-Mary Ellen Kay	Mar. 1, '52				A-1		
Laughter in Paradise (Brit.)	Stratford	Alistair Sim-Fay Compton	Nov. 11, '51	Dec. 1	1125			Very Good	
Laura	20th-Fox	Gene Tierney-Dana Andrews (reissue)	May, '52	Oct. 14, '44		AY	A-2	Good	
Lavender Hill Mob, The (Brit.) (280)	Univ.	Alec Guinness-Stanley Holloway	Oct., '51	Oct. 20	1067		A-2	Very Good	
Lawless Cowboys (5155)	Mono.	Whip Wilson	Nov. 7, '51				A-1		
Leadville Gunslinger (5171)	Rep.	Allan Rocky Lane	Mar. 22, '52	Mar. 29	1298		A-2	Good	
Leave Her to Heaven (color)	20th-Fox	Gene Tierney-Cornel Wilde (reissue)	June, '52	Dec. 29, '45				Good	
Leave It to the Marines (5005)	Lippert	Sid Melton-Mara Lynn	Sept. 28, '51				A-1		
Les Miserables (Ital.)	Lux	Gino Cervi-Valentina Cortese	Mar. 24, '52	Mar. 22	1291		A-2	Good	
Let's Make It Legal (133)	20th-Fox	Claudette Colbert-Macdonald Carey	Nov., '51	Oct. 27	1073	A	B	Good	
Light Touch, The (212)	MGM	Stewart Granger-Pier Angeli	Dec. 7, '51	Nov. 3	1094	A	B	Good	
Lion and the Horse, The (119) (C)	WB	Steve Cochran-Black Knight	Apr. 19, '52	Mar. 22	1290			Good	
Little Egypt (color) (131)	Univ.	Mark Stevens-Rhonda Fleming	Sept., '51	Aug. 4	965	A	B	Good	
Loan Shark (5111)	Lippert	George Raft-Dorothy Hart	May 23, '52						
Lone Star, The (222)*	MGM	Clark Gable-Ava Gardner	Feb., '52	Dec. 22	1161	AY	A-1	Very Good	
Lornghorn, The (5223)	Mono.	Bill Elliott	Nov. 25, '51	Oct. 20	1066		A-1	Very Good	
Love Is Better Than Ever (225)	MGM	Elizabeth Taylor-Larry Parks	Mar., '52	Feb. 9	1230	AY	A-2	Good	
Love Nest (131)	20th-Fox	William Lundigan-June Haver	Oct., '51	Oct. 20	1066	AY	A-2	Good	
Lovely to Look At (color)	MGM	Kathryn Grayson-Howard Keel	July, '52	Apr. 19	(S) 1322				
Lydia Bailey (color)	20th-Fox	Dale Robertson-Anne Francis	June, '52	Mar. 1	(S) 1255		A-2		
MA AND PA Kettle at the Fair (216)	RKO	Marjorie Main-Percy Kilbride	Apr., '52	Mar. 22	1290		A-1	Very Good	
Macao (224)	Univ.	Robert Mitchum-Jane Russell	Apr., '52	Mar. 29	1297		B	Good	
Magic Carpet, The (410) (color)	Col.	Lucille Ball-John Agar	Oct., '51	Sept. 29	1042	AY	A-1	Good	
Man Bait (5103)	Lippert	George Brent-Marguerite Chapman	Jan. 25, '52				A-2		
Man from the Black Hills (5242)	Mono.	Johnny Mack Brown-James Ellison	Mar. 2, '52						
Man in the Saddle (color)	Col.	Randolph Scott-Joan Leslie	Dec., '51	Nov. 17	1109	A		Good	
Man in the White Suit, The (Brit.)	Univ.	Alec Guinness-Joan Greenwood	Apr., '52	Apr. 5	1306	AY	A-2	Very Good	
Man on the Run (Brit.)	Stratford	Derek Farr-Joan Hopkins	Feb. 26, '52						
Man With a Clock, The (207)	MGM	Joseph Cotten-Barbara Stanwyck	Oct. 19, '51	Oct. 6	1050	AY	B	Fair	
Mara Maru (120)	WB	Errol Flynn-Ruth Roman	May 2, '52	Apr. 5	1305		A-2	Very Good	
Marrying Kind, The	Col.	Judy Holliday-Aldo Ray	Apr., '52	Mar. 15	1281		A-2	Excellent	
Medium, The	Lippert	Marie Powers-A. M. Alberghetti	Not Set	Sept. 15	1013		A-2	Excellent	
Meet Danny Wilson (205)	Univ.	Frank Sinatra-Shelley Winters	Feb., '52	Jan. 19	1193	AY	A-2	Good	
Millionaire for Christy, A (127)	20th-Fox	Fred MacMurray-Eleanor Parker	Sept., '51	Aug. 4	965	AY	B	Very Good	
Minnesota (color)	Rep.	Rod Cameron-Ruth Hussey	Not Set	Apr. 19	(S) 1322				
Mr. Congressman	MGM	Van Johnson-Patricia Neal	July, '52						
Mister Drake's Duck (Br.)	UA	Douglas Fairbanks, Jr.-J. Donlan	Sept. 21, '51	Aug. 18	982	AY	A-2	Fair	
Mr. Imperium (color) (203)	MGM	Lana Turner-Ezio Pinza	Sept., '51	May 12	845	AY	A-2	Fair	
Mr. Peak-A-Boo (Fr.)	UA	Joan Greenwood-Bourvil	Oct. 21, '51	Sept. 22	1033	AY	A-2	Very Good	
Mob, The (407)	Col.	Broderick Crawford-Betty Buehler	Oct., '51	Sept. 8	1006	AY	A-2	Good	
Model and the Marriage Broker, The (201)	20th-Fox	Jeanne Crain-Thelma Ritter	Jan., '52	Nov. 24	1117	AY	B	Excellent	
Mummy, The	Realart	Boris Karloff-David Manners (reissue)	Dec., '51	Dec. 3, '32	27				
Murder in the Cathedral (Brit.)	Classic	L. Chaney, Jr.-Virginia Christine (reissue)	Dec., '51						
Mutiny (color)	UA	Fr. John Groser-Alexander Gauge	Mar. 25, '52	Apr. 5	1307			Good	
My Favorite Spy (5110)*	Para.	Patric Knowles-Angela Lansbury	Mar. 14, '52	Mar. 1	1254		A-1	Fair	
My Six Convicts	Col.	Bob Hope-Hedy Lamarr	Dec., '51	Oct. 6	1049	AY	A-2	Excellent	
My Son, John (5116)	Para.	John Beal-Gilbert Roland	Mar., '52	Mar. 15	1281	AY	A-1	Excellent	
		Helen Hayes-Van Heflin	Apr., '52	Mar. 22	1289		A-2	Excellent	
NARROW Margin (226)	RKO	Charles McGraw-Marie Windsor	May, '52	Apr. 12	1314			Good	
Navajo	Lippert	Navajo Indian Cast	Feb. 12, '52	Feb. 9	1230	AY	A-1	Very Good	
Never Take No for an Answer (Brit.)	Souvaime	Danis O'Dea-Vittorio Manunta	Not Set	Mar. 15	1282		A-1	Good	
Night Raiders (5251)	Mono.	Whip Wilson	Feb. 3, '52				A-1		
Night Stage to Galveston (475)	Col.	Gene Autry	Mar., '52	Mar. 22	1291	AY	A-1	Good	
No Highway in the Sky (formerly No Highway) (121)	20th-Fox	James Stewart-Marlene Dietrich	Oct., '51	July 21	937	AY	A-2	Very Good	
No Room for the Groom (220)	Univ.	Tony Curtis-Piper Laurie	May, '52	Apr. 19	(S) 1323				
Northwest Territory (5124)	Mono.	Kirby Grant-Gloria Saunders	Dec. 9, '51				A-1		
OBSESSED (formerly Evil One) (Br.)	UA	David Farrar-Geraldine Fitzgerald	Sept. 7, '51	Sept. 1	998		B	Fair	
Okinawa	Col.	Pat O'Brien-Richard Denning	Mar., '52	Mar. 1	1254	AY	A-1	Fair	
Oklahoma Annie (color) (5122)	Rep.	Judy Canova-John Russell	Mar. 24, '52	Apr. 12	1314		A-1	Good	
Old West, The (473)	Col.	Gene Autry	Jan., '52	Jan. 12	1186	AYC	A-1	Average	
On Dangerous Ground (215)	RKO	Robert Ryan-Ida Lupino	Jan., '52	Dec. 1	1125	A	A-2	Very Good	
On the Loose (202)	RKO	Joan Evans-Melvyn Douglas	Sept. 8, '51	July 28	945	AY	A-2	Good	
One Big Affair	UA	Dennis O'Keefe-Evelyn Keyes	Feb. 22, '52				B		

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED		Nat'l Groups	RATINGS	
				(S) = Synopsis Issue	Page		L. of D.	Herald Review
Outcasts of Poker Flat	20th-Fox	Dale Robertson-Anne Baxter	May, '52	Apr. 19	(S) 1323			
Outlaw Women (color) (5105)	Lippert	Marie Windsor-Richard Rober	May 2, '52	Apr. 19	1321			Average
Overland Telegraph (216)	RKO	Tim Holt-Richard Martin	Dec., '51	Dec. 8	1134	AY	A-1	Good
PAGE That Thrills, The (213)	RKO	Bill Williams-Carla Balanda	Mar., '52	Mar. 15	1282		A-2	Good
Painting the Clouds With Sunshine (color) (105)*	WB	Dennis Morgan-Virginia Mayo	Oct. 10, '51	Sept. 8	1005	AY	A-2	Very Good
Pals of the Golden West (5102)	Rep.	Roy Rogers-Dale Evans	Dec. 15, '51	Jan. 19	1194	AY	A-1	Average
Pandora and the Flying Dutchman (C) (Brit.) (217)	MGM	James Mason-Ava Gardner	Jan. 18, '52	Oct. 13	1057	A	B	Good
Pat and Mike	MGM	Spencer Tracy-Katharine Hepburn	Aug., '52					
Paula	Col.	Loretta Young-Kent Smith	June, '52	Mar. 29	(S) 1299			
Pecos River (484)	Col.	Charles Starrett-Smiley Burnette	Dec., '51	Dec. 1	1126		A-1	Fair
People Against O'Hara (201)	MGM	Spencer Tracy-Diana Lynn	Sept., '51	Aug. 25	989	AY	A-2	Very Good
People Will Talk (126)	20th-Fox	Cary Grant-Jeanne Crain	Sept., '51	Aug. 18	981	A	B	Excellent
Phone Call From a Stranger (204)	20th-Fox	Gary Merrill-Shelley Winters	Feb., '52	Jan. 12	1185	AY	B	Very Good
Place in the Sun, A (5102)*	Para.	M. Cliff-E. Taylor-S. Winters	Sept., '51	July 21	937	AY	A-2	Excellent
Pool of London (Brit.) (183)	Univ.	Bonar Colleano-Rene Asherson	Nov., '51	Aug. 11	974	A	A-2	Good
Pride of St. Louis (211)	20th-Fox	Dan Dailey-Joanne Dru	Apr., '52	Mar. 1	1253		A-1	Very Good
Private Snuffy Smith	Astor	Bud Duncan-Edgar Kennedy (reissue)	Nov. 10, '51					
Purple Heart Diary	Col.	Frances Langford-Lyle Talbot	Dec., '51	Nov. 10	1102	AY	A-1	Good
QUO Vadis (color)*	MGM	Robert Taylor-Deborah Kerr	Spec.	Nov. 24	1118	AY	A-1	Superior
RACKET, The (210)	RKO	Robert Mitchum-Lizabeth Scott	Nov., '51	Oct. 20	1065	AY	A-2	Very Good
Reaging Tide, The (203)	Univ.	Shelley Winters-Richard Conte	Nov., '51	Oct. 13	1057	AY	A-2	Very Good
Rancho Notorious (color) (221)	RKO	Marlene Dietrich-Arthur Kennedy	Mar., '52	Feb. 9	1229	A	B	Very Good
Rashomon (Japanese) (268)	RKO	Toshiro Mifune-Machiko Kyo	Mar., '52	Jan. 12	1185	A	B	Excellent
Red Badge of Courage, The (204)	MGM	Audie Murphy-Bill Mauldin	Sept. 28, '51	Aug. 18	981	AY	A-1	Good
Red Ball Express (218)	Univ.	Jeff Chandler-Alex Nicol	May, '52	Apr. 19	(S) 1322			
Red Mountain (color) (5113)	Para.	Alan Ladd-Lizabeth Scott	May, '52	Nov. 17	1109	A	A-2	Good
Red Planet Mars	UA	Peter Groves-Andrea King	May 15, '52					
Red Shoes, The (color) (Brit.)	20th-Fox	Moir Shearer-Anton Walbrook	Oct. 1, '51	Oct. 23, '48	4357	AY	B	Excellent
Red Skies of Montana (color) (207)	20th-Fox	Richard Widmark-Constance Smith	Feb., '52	Jan. 26	1213	AY	A-1	Very Good
Reluctant Widow, The	Fine Arts	Jean Kent-Guy Rolfe	Sept., '51	Sept. 15	1014		A-2	Good
Retreat, Hell! (115)	WB	Frank Lovejoy-Anita Louise	Feb. 23, '52	Feb. 9	1230	AY	A-1	Good
Return of the Texan (209)	20th-Fox	Dale Robertson-Joanne Dru	Mar., '52	Feb. 16	1237	AY	A-1	Fair
Reunion in Reno (135)	Univ.	Mark Stevens-Peggy Dow	Oct., '51	Sept. 29	1041	A	A-2	Very Good
Rhubarb (5103)	Para.	Ray Milland-Jan Sterling	Sept., '51	Aug. 4	965	AYC	A-2	Very Good
River, The (color)	UA	Radha-Esmond Knight	Feb. 15, '52	Sept. 8	1006	AYC	A-2	Good
Road Agent (223)	RKO	Tim Holt-Norine Nash	Mar., '52	Feb. 9	1230		A-1	Good
Rodeo (color) (5104)	Mono.	Jane Nigh-John Archer	Mar. 9, '52	Mar. 8	1262		A-1	Good
Room For One More (113)*	WB	Gary Grant-Betsy Drake	Jan. 26, '52	Jan. 12	1185	AYC	B	Excellent
Rose of Cimarron (color) (212)	20th-Fox	Jack Buettel-Mala Powers	Apr., '52	Mar. 8	1262		A-2	Good
Royal Journey (color) (Can.)	UA	Documentary	Mar. 15, '52	Mar. 8	1261		A-1	Very Good
SAILOR Beware (5114)*	Para.	Dean Martin-Jerry Lewis	Feb., '52	Dec. 1	1125	AYC	A-1	Very Good
San Francisco Story (121)	WB	Yvonne De Carlo-Joel McCrea	May 17, '52	Apr. 12	1314			Good
Saturday's Hero (for The Hero) (318)	Col.	John Derek-Donna Reed	Sept., '51	Aug. 25	989	AY	A-2	Excellent
Savage, The (color)	Para.	Charlton Heston-Susan Morrow	July, '52	Apr. 19	(S) 1322			
Scandal Sheet (formerly The Dark Page)	Col.	Broderick Crawford-Donna Reed	Mar., '52	Jan. 12	1186	A	A-2	Good
Scaramouche (C)	MGM	Stewart Granger-Janet Leigh	June, '52					
Scarlet Angel (C) (222)	Univ.	Yvonne De Carlo-Rock Hudson	June, '52					
Sea Hornet, The (5105)	Rep.	Rod Cameron-Adele Mara	Nov. 6, '51	Sept. 29	1042	AY	A-2	Good
Secret of Convict Lake, The (123)	20th-Fox	Ethel Barrymore-Glenn Ford	Aug., '51	June 30	913	A	B	Good
Sellout, The (219)	MGM	Walter Pidgeon-Audrey Totter	Feb., '52	Dec. 15	1153	AY	A-2	Good
Shadow in the Sky (221)	MGM	Nancy Davis-James Whitmore	Feb. 15, '52	Dec. 22	1162	AY	A-2	Good
Shane (color)	Para.	Alan Ladd-Jean Arthur	Not Set	Apr. 19	(S) 1323			
She-Wolf of London	Realtor	June Lockhart-D. Porter	(reissue) Dec., '51					
Silver City (color) (5112)	Para.	Edmond O'Brien-Yvonne de Carlo	Dec., '51	Sept. 29	1042	A	A-2	Good
Singin' in the Rain (color) (227)	MGM	Gene Kelly-Debbie Reynolds	Apr., '52	Mar. 15	1281		B	Excellent
Skirts Ahoy! (C)	MGM	Esther Williams-Barry Sullivan	May, '52	Apr. 12	1313			Excellent
Sky High (5024)	Lippert	Sid Melton-Mara Lynn	Oct. 19, '51				A-1	
Slaughter Trail (color)	RKO	Brian Donlevy-Virginia Gray	Sept. 19, '51	Oct. 20	1066	AY	A-1	Good
Small Back Room, The (Brit.)	Snader	David Farrar-Kathleen Byron	Not Set	Feb. 23	1246		B	Fair
Smoky Canyon (483)	Col.	Charles Starrett-Smiley Burnette	Jan., '52	Feb. 2	1222	AYC	A-1	Good
Smugglers, The (Brit.)	Astor	M. Redgrave-R. Attenborough (reissue)	Oct. 1, '51	Jan. 31, '48				Very Good
Sniper, The	Col.	Adolphe Menjou-Arthur Franz	May, '52	Mar. 22	1290		A-2	Good
Snow White and the Seven Dwarfs (292)								
Something to Live For (5105)	RKO	Disney Feature	(reissue) Feb., '52	Dec. 25, '37				
Son of Dr. Jekyll (409)	Para.	Joan Fontaine-Ray Milland	Mar., '52	Feb. 2	1221	A	A-2	Good
Son of Paleface (color)	Col.	Louis Hayward-Jody Lawrence	Nov., '51	Oct. 27	1074	AY	A-2	Good
Sound Off (color)	Para.	Bob Hope-Jane Russell	Aug., '52	Apr. 19	(S) 1322			
South of Caliente (5151)	Col.	Mickey Rooney-Ann James	May, '52	Apr. 12	1313		A-1	Good
Spider and the Fly, The (Brit.)	Rep.	Roy Rogers-Dale Evans	Oct. 15, '51	Nov. 3	1095	AY	A-1	Good
Stage to Blue River (5156)	Ball	Eric Portman-Nadia Gray	May 1, '52	Mar. 29	1298		A-1	Fair
Stagecoach Driver (5153)	Mono.	Whip Wilson	Dec. 30, '51				A-1	Good
Starlift (109)	Mono.	Whip Wilson	Dec. 30, '51				A-1	Good
Steel Fist, The (5217)	WB	All Star Cast	Dec. 1, '51	Nov. 3	1093	AY	A-1	Good
Steel Town (color) (215)	Mono.	Roddy McDowall-Kristine Miller	Jan. 6, '52					
Stolen Face (5109)	Univ.	Ann Sheridan-John Lund	Mar., '52	Mar. 8	1261	AY	A-2	Good
Stooge, The	Lippert	Paul Henreid-Lizabeth Scott	May 16, '52					
Storm Bound (5032)	Para.	Dean Martin-Jerry Lewis	Nov., '52	Mar. 29	(S) 1298			
Storm Over Tibet	Rep.	Constance Dowling-Andrea Checchi	Dec. 15, '51	Feb. 2	(S) 1223			
Story of Robin Hood (C)	Col.	Diana Douglas-Rex Reason	Not Set	Dec. 29	1169	AY	B	Good
Strait Jacket	Disney-RKO	Richard Todd-Joan Rice	Not Set	Mar. 22	1289		A-1	Very Good
Strange Door, The (204)	Realtor	Ritz Brothers	(reissue) Feb., '52					
Strange Woman	Univ.	Charles Laughton-Boris Karloff	Dec., '51	Nov. 3	1094	A	A-2	Fair
Strange World	Astor	Hedy Lamarr-George Sanders (reissue)	Jan. 5, '52	Nov. 2, '46				
	UA	Angelica Hauff-Alexander Carlos	Mar. 28, '52	Apr. 12	1315			Average

TITLE—Production Number—Company	Stars	Release Date	Running Time	REVIEWED (S) = Synopsis		Nat'l Groups	RATINGS		Herald Review
				Issue	Page		L. of D.		
Street Bandits (5130)	Rep. Penny Edwards-Robert Clarke	Nov. 15, '51	54m	Nov. 24	1118		A-2	Fair	
Streetcar Named Desire, A (104)*	WB Vivien Leigh-Marlon Brando	Mar. 22, '52	122m	June 16	885	A	B	Excellent	
Stronghold (5107)	Lippert Veronica Lake-Zachary Scott	Feb. 15, '52	73m				A-1		
Submarine Command (5107)	Para. William Holden-Nancy Olson	Nov., '51	87m	Sept. 1	998	AY	A-2	Good	
Sunny Side of the Street (color) (408)	Col. Frankie Laine-Toni Arden	Sept., '51	71m	Sept. 1	998		A-1	Good	
Superman and the Mole Men (5030)	Lippert George Reeves-Phyllis Coates	Nov. 23, '51	58m				A-1		
TALE of Five Women (Ital.)	UA Bonar Colleano-Gina Lollobrigida	Mar. 7, '52	86m	Feb. 16	1238	AY	A-2	Good	
Tales of Hoffmann (color)	Lopert Moira Shearer-Robert Helpmann	Mar. 22, '52	138m	Apr. 7	793	AY	A-2	Excellent	
Tales of Robin Hood (5008)	Lippert Robert Clarke-Mary Hatcher	Dec. 21, '51	59m						
Talk About a Stranger (228)	MGM George Murphy-Nancy Davis	Apr., '52	65m	Mar. 1	1254		A-2	Fair	
Tanks Are Coming, The (108)	WB Steve Cochran-Mari Aldon	Nov. 17, '51	90m	Nov. 3	1094	AY	A-1	Good	
Target (227)	RKO Tim Holt-Linda Douglas	Apr., '52	60m	Apr. 5	1306			Good	
Terzan's Savage Fury (225)	RKO Lex Barker-Dorothy Hart	Apr., '52	80m	Mar. 22	1290		A-1	Good	
Tell It to the Marines (5212)	Mono. Leo Gorcey-Huntz Hall	June 15, '52							
Tembo (C) (265)	RKO Howard Hill and Wild Animals	Jan., '52	80m	Dec. 22	1162	AY	A-2	Good	
Ten Tall Men (color)*	Col. Burt Lancaster-Jody Lawrence	Dec., '51	97m	Oct. 27	1073	AY	B	Good	
Texas Carnival (color) (205)*	MGM Esther Williams-Howard Keel	Oct. 5, '51	77m	Sept. 15	1013	AY	A-2	Very Good	
Texas City (formerly Ghost Town) (5241)	Mono. Johnny Mack Brown-Jimmy Ellison	Jan. 13, '52					A-1		
Texas Lawmen (5146)	Mono. Johnny Mack Brown	Dec. 2, '51	54m						
Thief of Damascus (color)	Col. Paul Henreid-Jeff Donnell	Apr., '52		Mar. 8	(S) 1263		B		
This Above All	20th-Fox Tyrone Power-Joan Fontaine	(reissue) May, '52		May 16, '42					
This Is Dynamite	Para. William Holden-Alexis Smith	Nov., '52							
This Woman Is Dangerous (114)*	WB Joan Crawford-Dennis Morgan	Feb. 9, '52	97m	Jan. 26	1214	A	B	Good	
Three for Bedroom C (color) (124)	WB Gloria Swanson-James Warren	June 21, '52	74m						
Thunder on the Hill (133)	Univ. Claudette Colbert-Ann Blyth	Sept., '51	84m	Aug. 11	973	AY	A-2	Good	
Toast to Love (Mex.)	Astor Irina Baronova-David Silver	Nov. 15, '51	82m						
Tom Brown's School Days (Brit.)	UA John Howard Davies-Robert Newton	Nov. 2, '51	93m	Oct. 27	1074	AY	A-1	Good	
Tomorrow Is Another Day (103)	WB Ruth Roman-Steve Cochran	Sept. 22, '51	90m	Aug. 11	973	A	A-2	Very Good	
Tomorrow Is Too Late (Ital.)	Burstyn Pier Angeli-Vittorio De Sica	Apr. 12, '52	103m	Apr. 19	1322			Excellent	
Too Young to Kiss (211)	MGM Van Johnson-June Allyson	Nov. 23, '51	91m	Oct. 27	1073	AY	A-1	Good	
To the Shores of Tripoli (color)	20th-Fox John Payne-Maureen O'Hara	(reissue) June, '52		Mar. 14, '42					
Trail Guide (219)	RKO Tim Holt-Linda Douglas	Not Set	60m	Feb. 2	1222		A-1	Good	
Treasure of Lost Canyon (C) (209)	Univ. William Powell-Julia Adams	Mar., '52	81m	Feb. 16	1237	AYC	A-1	Good	
Two Dollar Betor	Realart John Lital-Marie Windsor	Sept., '51	63m	Oct. 6	1050		A-2	Good	
Two Tickets to Broadway (color) * (264)	RKO Tony Martin-Janet Leigh	Nov., '51	106m	Oct. 20	1066	AY	A-2	Excellent	
UNKNOWN Man, The (form. Behind the Law) (210)	MGM Walter Pidgeon-Ann Harding	Nov. 16, '51	86m	Oct. 20	1068	AY	B	Good	
Unknown World (5101)	Lippert Bruce Kellogg-Marilyn Nash	Oct. 26, '51	63m	Nov. 3	1094		A-1	Good	
Utah Wagon Train (5054)	Rep. Rex Allen-Penny Edwards	Oct. 15, '51	67m	Nov. 3	1095	AY	A-1	Good	
VALLEY of Eagles (5114)	Lippert Jack Warner-Nadia Gray	Apr. 25, '52	83m	Mar. 22	1290		A-2	Excellent	
Valley of Fire (353)	Col. Gene Autry	Nov., '51	63m	Nov. 10	1102	AY	A-1	Good	
Viva Zapata! (206)*	20th-Fox Marlon Brando-Jean Peters	Mar., '52	113m	Feb. 9	1229	AY	A-2	Excellent	
WACO (5224)	Mono. Wild Bill Elliott	Feb. 24, '52	68m	Mar. 1	1254			Very Good	
Wagons West (color) (5203)	Mono. Peggie Castle-Rod Cameron	June 29, '52							
Wait 'Til the Sun Shines, Nellie (color)	20th-Fox Jean Peters-Hugh Marlowe	July, '52		Apr. 19	(S) 1322		A-1		
Walk East on Beacon	Col. George Murphy-Virginia Gilmore	Not Set							
Wall of Death (Brit.)	Realart Susan Shaw-Maxwell Reed	Apr., '52	80m	Apr. 19	1321		A-1	Fair	
Wanted: Dead or Alive (5154)	Mono. Whip Wilson	Sept. 9, '51	59m						
Weekend with Father (206)	Univ. Van Heflin-Patricia Neal	Dec., '51	83m	Dec. 1	1126	AY	A-1	Very Good	
Well, The	UA Henry Morgan-Barry Kelly	Sept. 10, '51	85m	Sept. 8	1005	AY	A-2	Excellent	
We're Not Married	20th-Fox Ginger Rogers-David Wayne	July, '52							
Westward the Woman (216)	MGM Robert Taylor-Denise Darcel	Jan. 11, '52	116m	Nov. 24	1118	AY	A-2	Good	
When in Rome (229)	MGM Van Johnson-Paul Douglas	Apr., '52	78m	Mar. 1	1253		A-1	Very Good	
When Worlds Collide (5106) (color)	Para. Richard Derr-Barbara Rush	Nov., '51	82m	Sept. 1	998	AY	A-2	Very Good	
Whip Hand (212)	RKO Elliott Reed-Carla Balenda	Oct., '51	82m	Oct. 27	1075	AY	A-1	Fair	
Whip Law (5251)	Mono. Whip Wilson	Feb. 3, '52		Dec. 29	(S) 1170				
Whispering Smith vs. Scotland Yard (222) (Brit.)	RKO Richard Carlson-Greta Gynt	Mar., '52	77m	Mar. 15	1282		A-2	Good	
Whistling Hills (5145)	Mono. Johnny Mack Brown	Oct. 7, '51	58m						
Wild Blue Yonder (5103)	Rep. Wendell Corey-Vera Ralston	Dec. 5, '51	98m	Dec. 8	1133	AY	A-1	Good	
Wild Jungle Captive	Realart Otto Kruger-Amelita Ward (reissue)	Feb., '52	63m						
Wild North, The (color) (226)	MGM Stewart Granger-Cyd Charisse	Mar., '52	97m	Jan. 19	1193		A-2	Good	
Wild Stallion, The (5205)	Mono. Ben Johnson-Edgar Buchanan	Apr. 27, '52							
Wings of Danger (5106)	Lippert Zachary Scott-Robert Beatty	Apr. 11, '52	72m						
With a Song in My Heart (C) (210)	20th-Fox Susan Hayward-David Wayne	Apr., '52	117m	Feb. 23	1245		B	Excellent	
Without Warning	UA Adam Williams-Meg Randall	May 8, '52	75m	Apr. 5	1307			Very Good	
Woman in Question, The (Brit.)	Col. Jean Kent-Dirk Bogarde	Not Set	88m	Feb. 23	1246	A	B	Good	
Woman in the Dark (5131)	Rep. Penny Edwards-Ross Elliott	Jan. 15, '52	60m	Feb. 2	1222		A-2	Fair	
Wonder Boy, The (Brit.)	Snader Bobby Henrey	Dec., '51	83m	Jan. 5	1178		A-1	Average	
YANK in Indo-China, A	Col. John Archer-Jean Willes	May, '52	67m				A-1	Average	
Yellowfin (formerly Bluefin) (5108)	Mono. Wayne Morris-Adrian Booth	Oct. 14, '51	74m	Aug. 18	(S) 982		A-2		
You Can't Beat the Irish (Brit.)	Stratford Michael Dolan-Jack Warner	Mar. 17, '52	82m				A-2		
You Never Can Tell (132)	Univ. Dick Powell-Peggy Dow	Sept., '51	78m	Aug. 25	989	AYC	A-1	Good	
Young and the Damned, The (Mex.)	Mayer-Kingsley Estela Inda-Alfonso Mejia	Mar. 24, '52	80m	Apr. 19	1322			Very Good	
Young Man With Ideas	MGM Glenn Ford-Ruth Roman	May, '52	84m	Mar. 1	1254		A-2	Fair	
Young Scarface (Br.)	M.K.D. R. Attenborough-H. Baddeley	Nov. 7, '51	80m	Nov. 10	1103		A-2	Good	

FEATURES LISTED BY COMPANIES — PAGE 1269, ISSUE OF MARCH 8, 1952
 SHORT SUBJECTS CHART APPEARS ON PAGES 1279-1280, ISSUE OF MARCH 8, 1952

***I** often happens that the best advertising copy was not written for that purpose. Nothing can be more convincing than a spontaneously written expression of sincere opinion. Hence this series of extracts, reproduced from some of the many letters to the editor of the ALMANAC.*

This one from the President of National Screen Service Corporation—

As Herman Robbins sees it . . .

It is really remarkable how this valuable book of reference has developed during the years, until it is now, so far as the motion picture industry is concerned, as informative as an encyclopedia, as useful as an atlas, as indispensable as the dictionary. It serves us frequently in a variety of ways -- so much so that we are all too prone to take its availability for granted.

QP
A QUIGLEY
PUBLICATION



The current issue is completely sold out. Reservations are now being made for the enlarged new 1952-53 edition, at the unchanged price of \$5 per copy postpaid.

Quigley Publishing Company, Inc.
1270 Sixth Avenue, New York 20, N. Y.

THE INTERNATIONAL REFERENCE BOOK



THIS WEEK'S BACK PAGE NEWS

The
LAST
WORD
FROM
COLUMBIA



BUSY BIRTHDAY! Stanley Kramer celebrates his company's fruitful first Columbia year with 5 pictures finished, 2 producing, 13 preparing. Next to be released are **THE HAPPY TIME** and **THE FOUR POSTER**.



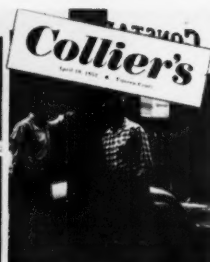
BOSTON, WHERE IT HAPPENED, will be first to see big FBI spy capture when **WALK EAST ON BEACON** premieres at Metropolitan, early May. De Rochemont's realistic spy thriller, made with cooperation of FBI, was filmed on Boston streets.



RUGGED ROMEO

By ROBERT CAHN

Nothing is as glamorous as a man who has been...
and who has been back to the old country...



COLLIER'S SALUTES NEW STAR! Six million readers see 4-color spread on Aldo Ray, surprise star-find of **THE MARRYING KIND**. Studio awards him coveted **FROM HERE TO ETERNITY** starring role.



SHAWNEES GO ON WARPATH in **BRAVE WARRIOR** and Shawnee, Oklahoma's Bison Theatre starts 200-house premiere celebration throughout territory May 14. Jon Hall stars in Technicolor saga of great Indian nation.



MOST TALKED ABOUT dances of day are Rita Hayworth's daring numbers in **AFFAIR IN TRINIDAD**. Glenn Ford co-starrer scheduled for autumn release.